



Catalogue of

The T Square Club Exhibition,

Architectural Annual

For the Pear

1898

Editor's Mote

The value of this work, if only as an index to the exhibition, is assured by the success of its predecessors.

But if the attempt to make it something more than a mere catalogue of diverse designs has not been fully realized, the failure is due to myself rather than to any lack of generous co-operation on the part of those to whom I have applied for aid.

ALBERT KELSEY

January 13, 1899

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931 Chestnut Street, Philadelphia

FINE ARTS

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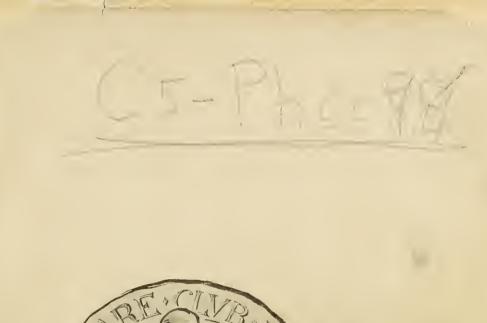
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T Square Club Innual Architectural Exhibition



Beld in conjunction with the Sixty-seventh Annual Exhibition of Paintings and Sculpture of the Pennsylvania Academy of the Fine Arts, January 14, 1899 to February 2, 1899



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Introduction

HIS volume is a departure from the annual catalogue, as heretofore compiled, in that it not only includes an index to the exhibition and the usual illustrations, but also reproduces photographs, working drawings and such subjects of recent architectural interest as for one reason or another were either not available for exhibition, or were in unsuitable condition.

It forms a review having as its well-defined purpose the encouragement of honest, unaffected architecture.

As a reference book the Exhibition Catalogue is heartily received by the profession. Its endorsement by the building trades and allied arts is appreciated by the Club, more especially that the publication is a work of the utmost disinterestedness on the part of the Club, and one which demands a very considerable sacrifice of the time and energy of its individual members. The Exhibition Committee, therefore, speaking for the Club, desires to express its thanks to the advertisers, through whose valuable assistance this book is made possible.

Architectural Motes for the Year 1898

In matters of architectural importance, the year past, viewed from the professional standpoint, has been an eventful one for Philadelphia. The architect, reaching beyond the actual duties of everyday practice, and considering not only the tendencies of his own municipality (oftentimes seemingly remote from his immediate interests), but also the influences of similar movements in the world at large, is called upon to advise in questions of public health, landscaping, parks, river fronts, sculpture, mural painting, structural and



From " Gazette des Beaux-Arts"

decorative problems of every variety, as well as education in the public schools and universities. It is with a sentiment of appropriateness, therefore, that the T Square Club calls attention to certain happenings indicative of advancement in a sphere which the old world still misconceives to be quite undeveloped in America, if not wholly barren.

The T Square Club desires to pay its modest tribute to Charles Garnier, whose death was a loss to the profession throughout the world. He was beyond question one of the most powerful masters of modern architecture; the single achievement of his opera house, the focal point

of metamorphosed Paris and the greatest monument of the Second Empire, places him in the first rank, and will always survive him as a magnificent memorial.

The fame of one of America's greatest architects has been recently perpetuated in the exedra unveiled in November in Central Park. Richard Morris Hunt was the first architect to receive an honorary degree from an American University; and the first and only architect to whose memory a permanent monument has been raised in the United



States. This recognition is the more notable, when it is understood that the monument was erected from private subscriptions by the Art Societies of New York City, and will remain, for all time, one of the principal architectural accessories of Central park.

In the death of Colonel Waring, one of the most useful men of these times has passed away.

Colonel He was perhaps best known Gcorac E. Waring as the administrative head of the New York Street Cleaning Department during a period of unprecedented efficiency; his reputa-

tion as a sanitary engineer had already been established in many American cities, and by that greatest favor of Providence whereby a man dies at his post, it was in the development of a system of sanitation for Havana that he contracted the disease which proved fatal.

So many expressions testifying to the remarkable life work of Dr. William Pepper and to the widespread feeling of grief at his premature death have been published, that it would seem almost unnecessary to add anything further. But Dr. Pepper's untiring efforts in the encouragement of archæological



research, and his support of all measures tending to the artistic betterment of Philadelphia, eall forth the grateful acknowledgment of the T Square Club.

Through Dr. Pepper's efforts the Free Museum of Science and Art has been made posfree Museum of sible. The conception was Science and Art his, and it was with great satisfaction that he saw work on the Archæological Section begun. This is now nearly completed, and is unique among similar architectural projects in America, inasmuch as it is the product of a collaboration between three Philadelphia archi-

tects of recognized ability. The plan is ingenious, and while the exterior has been commented upon as lacking quietness and dignity in its general lines, it is very much alive and presents combinations of brick and marble as interesting as clever in their bonding and color.

To the untiring efforts of the public-spirited women of Philadelphia, forming the Civic Club, are due several movements of widespread utility—in the amelioration of the The The The Condition of the poor, the embellishment of the city, and the culticity Club vation of the art sentiment, their influence has brought forth valuable and tangible results.

During the past season, and solely through the endeavors of the Civic Club, a series of popular free concerts was given on the Delaware River pier, at Allegheny Avenue; these were so largely attended as to warrant the immediate and permanent improvement of the property into a modern recreation pier and water-side park. Boston and New York enjoy such advantages, and we note further, with satisfaction, that the pier at Chestnut Street wharf is to be extended so as to form a pleasure pavilion 580 feet in length and 80 feet in width, for the use of the poor during the summer months; a bridge is to be constructed over Delaware Avenue, with stairs on the west side, so that people may reach the pavilion without the risk of crossing the crowded avenue. All this is to be done without in any way interfering with the business uses of the wharves. Other like piers will be built as soon as the success of this one is demonstrated.

With the generous co-operation of the Board of Public Education, the Art Department of the Civic Club has carried out in several instances its scheme for the decoration of the bare walls in public school buildings with suitable pictures, casts, flags, etc.: the Alice Lippincott School, at Nineteenth and Addison Streets, being the most notable example.

The object of this work, in addition to the mental instruction inculcated, is to stimulate a desire for the beautiful, to impress upon pupils (and teachers, for that matter.) that the beautiful is a necessary adjunct of life, without which education is incomplete. It may not be too much to expect that this will lead to the introduction of historical and allegorical mural paintings in our schools.

Another work of interest to architects and one which, perhaps, has already met with as great a success as any work undertaken by the Civic Club, has been the opening of twenty-five public school yards, during the summer months, to be used as children's playgrounds. The Committee on Forestry has for several years planted trees in the school-yards and in the pavements in the vicinity. Over 200 trees have been planted, thus adding much to the comfort of the children and to the atractiveness of the school-yards and surrounding neighborhoods. This beginning has led to a desire on the part of many members of the Civic Club to have an ordinance passed requiring that all new school buildings shall be provided first of all with a sufficiency of surrounding space. The scheme, recently suggested, of building a roof playground on a four-story school, cannot be too vigorously opposed. If our school districts are congested now, it is nothing short of a crime to congest them still more in such a way.

To the Civic Club is due also the opening of the Academy of the Fine Arts on several evenings to those who are unable to visit the galleries during the day; the observation of the visitors has been brought out by asking each one to write on a coupon attached to the ticket of admission, his or her preference among the pictures.

The twenty-seventh annual report of this Association, dated October 31, 1898, gives for its frontispiece a portrait of John J. Boyle, one of Philadelphia's most distinguished The Harmount Park sculptors, and in another part of the volume a brief sketch of his Art Association career is published.

Amongst others, announcement is made that the pedestal for the equestrian statute of General Grant has been completed and the statue placed in permanent position; owing to the war, however, the unveiling has been postponed until Grant Day, April 27, 1899.

The committee on Smith Memorial has been actively engaged during the past year in the task of selecting sculptors to whom the bronze statuary on the proposed memorial should be assigned.

After several months' careful deliberation the special sub-committee of five, entrusted with the detailed work, made the following recommendations, which were unanimously approved by the general committee, and subsequently by the Board of Trustees.

For Item 1, equestrian statue, Major-General Hancock-J. Q. A. Ward.

Equestrian statue, Major-General McClellan-Paul W. Bartlett.

For Item 2, colossal figure, Major-General Meade—Daniel Chester French.

Colossal figure, Major-General Reynolds-Wm. Ordway Partridge.

For Item 3, colossal figure, Richard Smith—Herbert Adams.

For Item 4, eight colossal busts, as follows;

Admiral Porter—Charles Grafly.

Major-General Hartranft—A. Stirling Calder.

Admiral Dahlgren-George E. Bissell.

James H. Windrim, Esq.—Samuel Murray.

Major-General S. W. Crawford—Bessie O. Potter.

Governor Curtin-M. Ezekiel.

General James A. Beaver-Katherine M. Cohen.

John B. Gest, Esq.—John J. Boyle.

For Item 5, two eagles and globes-Paul W. Bartlett.

It should be borne in mind that the Fairmount Park Art Association has no authority or supervision as to the architectural design and construction of this monument.

The restoration of Independence Hall to its condition in 1776 is being accomplished under the direction of the Philadelphia Chapter of the American Institute of Architects.

The building has claims of artistic merit, apart from its historical associations. **State Bouse** It has the advantage of spacious surroundings, and it is most creditable to the Daughters of the American Revolution and to the civil officers connected with the work that they have pushed the restoration to a successful issue.

In striking contrast to these results, under hampering conditions, stands the new City Hall, a constant reproach and insult to the citizens of Philadelphia. The millions which have been sunk in this political scheme are incredible, and Public Muldings although lavish expenditure continues unabated, neither their entourage nor the Public Buildings themselves improve from the standpoint of use or looks.

The report of the City Architect opens with a financial statement showing that the unexpended balance of appropriation, December 31, 1897, was \$28,080: appropriation

for 1898, \$1,000,000; expended to October 1st, on account of salaries, wages, contracts and incidental bills, \$827,818.15; leaving an unexpended balance of \$200,261.85 to defray expenses for the last three months. Let us hope it was sufficient!

Side by side with this municipal work we have a partly finished High School building The Hew upon which all work has been suspended for lack of funds! The building **Digh School** is under roof but is deteriorating from lack of attention. When will governmental work be done in a prompt business-like way?

The scandalous contravention of justice, whereby the Pennsylvania State Capitol competition was set aside, is of too recent occurrence to need more than mention here in The Dennsylvania order to recall it in all its details. The T Square Club expressed itself at the time in a forcible resolution, the sentiment of which it State Capitol has had no reason to revoke. We wish in this way to express further our approbation of the clean purpose and energetic effort of Prof. Warren P. Laird, of the University of Pennsylvania, the professional adviser, although the commissioners did not see fit to endorse his actions. It is a curious combination of circumstances when a competition for a \$550,000 building is thrown aside for the alleged reason that the designs could not be built for the money, and a design afterward accepted for a structure, the cost of which has been given to the public as something over \$300,000, but which is so incomplete that the building commissioners now have the audacity to ask for an appropriation of \$3,000,000 to complete it. Not that the sum is too great an amount to be expended upon a capitol of so great a State as Pennsylvania, but that those who read between the lines may be given the opportunity to form their own conclusions.

One of the greatest improvements to the circulation of the city has been the construction of the Reading Subway from Broad Street to the Schuylkill, now nearing completion.

The Reading But here again it is surprising that the city should tolerate the construction fully subway of such cheap bridges as has been the case in the subway. Philip Gilbert Hamerton long since pointed out the advantages offered by bridge sites for monumental display, and in Philadelphia—a city having two such notably fine bridges as those at Girard Avenue and Market Street—these new ones are particularly offensive.

The value of the refuges in the centre of Broad Street has been pretty well demonstrated by the cast-iron gratings which are now there, but they are entirely too unsightly and The Broad Street flimsy in construction to be thought of as permanent; they should be Refuges replaced by solid granite curbing with the stones arranged to resist the thrust of heavy vehicles. The lamp posts, moreover, being at such conspicuous points should be made of solid bronze, monumental in character, with clustered lights. Even along London streets, narrower and more congested than ours, wider refuges than those on Broad Street have been built without obstructing traffic. This was accomplished by making them long and oval, with guard posts at either end for pedestrians to steady themselves against.

In Paris they are designed to adapt themselves to all sorts of sites, and each one becomes an integral and ornamental part of the thoroughfare system.

The Court of Honor, with its triumphal arch and rostral columns, which was hastily constructed on the occasion of the Peace Jubilee, affords another gratifying proof of the Peace 3ubilee great influence that temporary display has in arousing a genuine interest Decorations in the monumental treatment of the city streets. The subject for discussions



sion at the December meeting of the Contemporary Club was practically the outcome of this interest. •• Memorial Municipal Art '' was discussed by Mr. A. B. Van Ingen and Mr. Frederick S. Lamb, of New York, followed by Mr. C. Howard Walker, of Boston and Prof. Laird, of Philadelphia.

Shortly after the Jubilee, the T Square Club took occasion to commend the influence of the Court of Honor display and gave substantial proof of its sincerity by subscribing \$100 as the nucleus of a fund, should public opinion see fit to back it, to be used in erecting a suitable permanent memorial to the successful termination of the late

war. It was not that the T Square Club approved of the architecture of the Peace Jubilee, but because it perceived that if that display had aroused a genuine interest in, and desire for the beautiful, how much more would our people cherish a well-designed monument in harmony with the spirit of the event and commemorating its salient points, such as the "rough riders" and "the men behind the guns."

The T Square Club wishes to acknowledge its indebtedness to all exhibitors for their cordial support, to those who have generously aided in the preparation of the exhibition.

Technowledgments

and to Mr. Paul A. Davis, 3d, of the Ecole des Beaux Arts, for again securing illustrations of foreign work.

The T Square Club takes this occasion to thank many distinguished architects, both at home and abroad, for courtesies during the past year, fully realizing how great an impetus co-operation, if only in the form of a letter or the occasional interchange of pamphlets, gives to the acquisition of architectural knowledge.

We therefore cannot too gratefully acknowledge such courtesies from no less distinguished personages than Prof. George Aitcheson, R. A., President of the Royal Institute of British Architects; M. Valère Dumortier, President of the Societé Centrale d'Architecture de Belgique: M. Victor Laloux, of the Societé Centrale des Architectes Français, and Mr. Ernest George, of London, both members of a recent T Square Club Exhibition Committee; and M. Jacques Maurice Ponpinel. Secretary of the Societé Centrale des Architects Français and Secretary for the preparation of the Fifth International Congress of Architects to be held in Paris in 1900. Among others, our thanks are due to M. Charles Lucas and M. Raffles Davisson for repeated notices of the Club's work in "La Construction Moderne" and the "British Architect," respectively.

Through the courtesy of Messrs. Cope and Stewardson, we were kindly permitted to reproduce the charming bits illustrating this text. They were designed for executed work by this firm, and are from the hand of Mr. George B. Page.

Ein Unaffected School of Modern Eirchitecture in Einerica—Ulill it come?

Letters from MR. LOUIS H. SULLIVAN, MR. JOHN M. CARRERE, MR. RALPH ADAMS CRAM, MR. DANIEL H. BURNHAM, MR. ERNEST FLAGG, MR. RUSSELL STURGIS, MR. CASS GILBERT, PROF. WM. R. WARE, of Columbia University, PROF. CHARLES ELIOT NORTON, of Harvard University, PROF. WARREN P. LAIRD, of the University of Pennsylvania, PROF. JOHN V. VAN PELT, of Cornett University.





SIR:

In reply to your inquiry: "Do you as yet see any signs tending to indicate the development of an indigenous architecture in America?" I say that in my judgment there are such signs and indications, but they are not as clearly defined as I should wish to see them. The opportunities for developing an indigenous art are so abundant, so vital, so convincing, that I must confess to a sincere surprise that progress toward that end has not been more spontaneous and more significant.

It is not, for my mind, a thinkable proposition that from a people democratic and free, self-reliant, resourceful, possessed of their own bodies, possessed of their own souls, self-centred, deep of aspiration, there shall not some day suspire as an exhalation an architectural art germain to those gifts, responsive to that throb, eloquently voicing every form, every aspect of what is genuine in our national life.

On the other hand, it is clear to me that architecture, as now generally practiced, is feudal or monarchical; an architecture of the governed for the governing. Against this set the thought that self-government is the highest form of government; and is it not towards this that we aspire as a nation and as individuals?

Is it, therefore, reasonable to suppose that the art forms of a not free people can really express the life of a free people? Yet that is the popular supposition.

American architects as a class must become American in thought and sympathy before we can have any wide-spread manifestation of an indigenous art. That this will come about in due time I have not a doubt, for we certainly have an abundance of talent, and there is as certainly an under current of dissatisfaction with prevailing methods. Restlessness and discontent are always the heralds of great movements.



To emphasize the thought: Before we can have an indigenous architecture, the American architect must himself become indigenous. How this is to be done is very easy to explain, but rather difficult of performance; for it is equivalent to asking him to become a poet, in the sense that he must absorb into his heart and brain his own country and his own people.

The rest is difficult also, but certain as the rising of to-morrow's sun is certain; for the power of imagination and the science of expression become limitless when we open our hearts to nature and to our people as the source of inspiration. It is practically in this active, vital faculty of reciprocity that we are now paralytics.



LOUIS H. SULLIVAN, CHICAGO.



SIR:

There is little in the details used on the exterior of our buildings that is exclusively American; but architecture is not detail—it is the whole expression of a building, and in their whole expression there are American buildings that are fresh and original, and some of them are good from an artistic standpoint.



D. H. BURNHAM, Chicago.



SIR:

You ask me, "Do you yet see any signs to indicate the development of an unaffected style of architecture in America?" An architectural style is invariably the result of an evolution and is therefore necessarily affected by what went before. I do see, however, what appear to me unmistakable signs to indicate that such an evolution along logical lines is about to take place here. An evolution which I am convinced will result in the formation of a distinctly national, ever changing, that is to say, live, style of architecture.

Our architecture is soon to pass through, I may say it has already entered upon the first stage, of a most important crisis. Heretofore we have had, and at the present time we have, no such thing as American architecture, though we have architecture in America. All the fashions and phases through which it has passed have been importations, and all, with the exception of the Colonial period, have been illogical, and therefore not lasting. The true principles of good taste in design, which seem to have guided our Colonial architects, unfortunately did not take root deep enough to long survive the shock of our separation from the mother country. Since then we have imported fashions, losing sight of the principles, the use of which resulted in those fashions—principles which, if we could have retained them, would have given us fashions of our own, in other words, a national style.

A person who takes a broad look at the field to-day will discern, amid all the confusion, two forces warring with each other; the one making for, and the other against, the formation of an architecture of our own. The adherents of the former are yet comparatively few and feeble, but certain of their ground, determined and endowed with the fire of youth.

The adherents of the latter, representing as they do the conditions which have prevailed here since the Revolution, are more numerous, but are wavering, happily soon to fall. For one of these forces must triumph over the over, and no one who appreciates the American character at its true worth can doubt for a moment which it will be.

One of these forces may be called archæological; it is founded upon the dry bones of the past, and in general stands for the unthinking, unreasoning imitation of foreign buildings and ancient styles which were out of date and abandoned by the people who produced them centuries ago, which have nothing to do with modern ideas, and the imitation of which for our use is inconsistent with the dictates of common sense. The Chicago Exhibition was a characteristic product of these methods. The love for this sort of thing, not the thing itself, be it understood, but the modern imitation of it, is fostered by a sickly sentimentalism and a love for the picturesque divorced from reason, which to satisfy its unhealthy longings would stamp out all virility and substitute imitation for invention in design. In this same class must be included that great body of self-styled architects who, innocent of a knowlege of the first principles of the art, having never been taught, think they are called upon to do something wonderful and succeed in doing it.

It is not by this road that we shall arrive at a national style.

The other force to which I have referred may be called architectural, for it has for its aim the introduction into our architecture the true living spirit of the art and the age, without which it can never be a live national art. I mean the introduction of modern ideas, modern forms, modern methods adapted to the life, habits, modes of thought, resources and appliances of the day. It would draw the good, that is to say, the spirit from the art of all times and all nations and apply it to modern uses in modern ways. It would make use of modern inventions and all the resources which modern science has placed at the disposal of the architect, which, if used logically, that is, with the aid of reason, will call for new, fresh forms, for the thought and invention which this implies, and thus call into play the highest gifts with which we are endowed.

Its adherents are being taught the true principles of design by the greatest masters of the most artistic nation of Europe. And these principles are bound to take root here because they are logical, reasonable, right and true. In time they will produce their legitimate result and we shall have an architecture of our own.

The movement is young, its adherents are young, and they have the faults of youth. They are perhaps a little arrogant and self-confident, they assume too much, think they are the elect, and that the mantles of the masters have fallen upon them. Many of them make poor work of what they have learned. All are inclined to imitate the architecture of their masters, which is natural and harmless, for it cannot be lasting, and we must have some point of departure. Many of them lose sight of what is good in the work of those with whom they do not agree, and are disliked in consequence.

It is not, therefore, to be wondered at that the true significance of the movement is not always understood. It is not surprising that looking at the surface, some take it to be an attempt to gallicize American art and regard it as a passing fashion, like those which have preceded it. Nor is it surprising that some regard with distrust a movement which they do not altogether comprehend. There are those who, unacquainted with the principles which lie beneath the surface, make light of a movement, which in spite of its



apparent contradictions and inconsistencies, is destined to be productive of the most farreaching and momentous consequences to American Art.



ERNEST FLAGG, New York.



SIR:

I have your letter of the 16th inst., which raises a question so very interesting and important that I cannot undertake to write upon it now except in the briefest answer to your question.

By an "unaffected style" and an "unaffected school of architecture" you mean, I suppose, a style which shall be original, at least to the extent of avoiding mere copying of ancient buildings.

Your question is, then, whether I see any signs indicating the future development of such a style and such a school: and my answer to this question can only be in the negative. I know many architects who long for the appearance of such a style, but none of them know how to work toward that result, nor do any of them profess, so far as I know, to see any signs of its appearance.



R. STURGIS, New York.



SIR:

I beg to acknowledge receipt of your favor of October 17th, and it is very encouraging to know that your Club is considering this very interesting question.

There is undoubtedly a great deal of intelligent and growing interest in matters of art generally, and in architecture in particular in this country, but it would be very difficult for me to express an opinion concerning the development of an independent modern style or school of architecture in America. This is the sort of thing which it is usual to look back upon, and not forward to.

The development of any style of architecture must necessarily be very gradual, and with the very complicated conditions of modern life, even more so, especially in view of the fact that nationality is becoming very much less distinct, owing to the progress of civilization.

The most encouraging feature of architectural work in this country, at the present time, is the fact that much of it is receiving thoughtful and careful study, and that composition is being recognized as paramount to detail.

The development of any style, whether in this country or elsewhere, must be the result of local conditions, in this age, which are properly understood and properly solved and expressed.

The problems which we have to solve, and the conditions under which they are to be solved,—both mental and physical—are novel. So far, we have been trying to adapt the solutions of problems of the past to the problems of the present. These adaptations in most cases have lacked seriousness and purpose. With the higher education of the architect and the public in these matters, the work is becoming more serious, and this may be,



and should be, the first step toward the development of a local or national style of architecture.



JOHN M. CARRÈRE. New York.



SIR:

There have already been three or four attempts to get up a new style within one's memory, the French Neo-Grec, the English Victorian Gothic, and in this country, our modern Romanesque, not to mention the style of Queen Anne.

These all sprang from a sincere admiration for the monuments of history, and since imitation is the sincerest form of worship, they followed as a natural result of the interest in historical and archaeological studies which has marked the last century. So far from regarding these developments as forced, artificial, and "self-conscious," they all seem to me to be a perfectly natural and legitimate outcome of the situation. If it is said, as is said and said truly, that this sort of thing is essentially modern, and that all the architecture that we admire, the "gennine" styles, were wrought out in a very different spirit, it is sufficient to reply that the modern spirit is itself a different one. The situation being entirely unprecedented, the natural ways of working are also without example. People who know of half a dozen ways to do things, all equally admirable and all equally unfamiliar, cannot possibly work as the men did who knew only one way, and knew that perfectly well. This may have been a happier condition, and the results more satisfactory. But our conditions are different, and to try to ignore them, or to assimilate them to the conditions of the third or of the thirteenth century, is a much grosser piece of affectation than it is to accept the situation frankly, even to the extent of imitating or adopting other people's work.

To try and imitate their ways of thinking is quite as factitious as to copy their handiwork, and is much less likely to be successful. To attempt to imbue ourselves with what we suppose to have been the ideas which inspired ancient and alien civilization is a more unpromising undertaking than to copy and use, to adopt and adapt, such details of their work as we find we can use to advantage, in accordance with our own ideas.

The scolding one hears about the methods of professional practice and design now in vogue seems to me to come mainly from a failure to recognize how absolutely novel are modern conditions, how essentially different are what the geographies used to call the "enlightened" societies, from the "civilized semi-civilized and barbarous" nations. For the purposes of this comparison the Romans, and even the Greeks, must here be classed with the Egyptians and Assyrians, the Chinese and the South Sea Islanders, inasmuch as they worked under the influence of local tradition, knowing no ways but their own.

All this I say in answer to your circular letter. For it seems to me that if people were less discontented with the methods now practiced, they would be less uneasy, and be less anxious to forecast, or to shape, the future. So long as they fancy our present modes to be abnormal, and hence of course pernicious, they will naturally and properly be eager for some method which will be based on sounder principles, those, namely, of the great and successful past.

But there is, to my mind, something intrinsically unsound in any attempt to assimilate



our own practice to that of times so unlike our own as are both antiquity and the middle ages. In the first place, we can, of course, enter only imperfectly into the temper of times so remote, and to try to do so is to run great risk of making mistakes. There is a considerable probability that if the builders of Egypt, Greece, Rome or mediæval France or England could listen to our expositions of their state of mind, they would find it hard to recognize themselves. But even if we are right in our diagnosis of the ideas that underlay classical or Gothic architecture, we should not be too hasty in assuming that these are eternal and fundamental truths, and that all architecture, in all times and places, here and hereafter, must needs accord with them.

It is a fine thing to do one's work on principle, but one must in that case make sure that the principles are sound and pertinent. Indeed, I am inclined to think that the architecture of the present day is suffering from an overdose of maxims derived from a necessarily incomplete study of conditions which cannot now be reproduced or fully understood, to the neglect of the simple dictates of good sense and good taste, which after all, in all times and cases, have been and must be the active and sufficient factors in all good work.

You may judge from this that I have very little sympathy with any effort to forecast, still less to regulate, the architecture of the twentieth century. As I took occasion to say at a convention of the Institute of Architects, some years ago, when the Committee on Education had recommended to the Schools somewhat the same sort of enterprise that you are contemplating, the architecture of the future must work itself out at the hands of active practitioners, not of theorists, and that whatever the architectural language of the future may be, we may be sure that it will not be a "Volapük." This, at least, we may learn from history, that no style has ever been manufactured out of hand, and that in the nature of things it cannot be. The province of schools and societies is not to determine the end, but to improve the means, by fostering in the profession itself the good taste, good sense and sound judgment which are our ultimate reliance and our only one.

Moreover, in this ambition to have a distinctive and characteristic style, expressing the character of the time, there seems to be somewhat too much importance attached to fashions of decorative detail. It is somewhat as if the men interested in literature should advocate a reformed spelling, or a new vocabulary. But what makes a good literary style is the use made of the words;—not the form of the parts of speech, but the structure of the sentences, the balance of the paragraphs, and the whole movement of the composition. This is now, indeed, the only legitimate field of endeavor for the literary nations, since—as with the human creature—the processes of evolution by which the external details have been determined long since ceased to be active. The present development of the species proceeds on higher and more vital lines. So it is with literature. Style is constantly changing, but the language is substantially what it was in the days of Queen Elizabeth. So I fancy will it be with architecture. Let us, at any rate, first learn to make decent looking buildings, suited to the constantly changing demands, with the "styles" we have, and not wantonly court disaster, as some of our friends and neighbors have done, by undertaking to invent new materials and to learn how to use them, all at once.

The lately invented styles, of which I spoke at the beginning of this letter, have had much in them to admire, and they have not been without lasting influence.



But their ephemeral duration and the extravagances into which they naturally fell show how difficult, indeed, how impossible, it is to effect permanent organic changes by the efforts either of one man or of many.

Meanwhile, as Mr. Hamlin has pointed out, in his chapter on American Architecture, new methods of construction, new requirements of convenience and new fashions in the arrangement of voids and solids are making our buildings as unlike those of other nations, past or present, as those of Rome were, under somewhat similar circumstances, unlike the Greek buildings that suggested them. The result is already most encouraging, although we are still only at the beginning. I don't think the T Square Club need worry. The practice of architecture in this country seems to me to be, in the main, in a perfectly natural and wholesome condition, full of health and vigor, growing in grace and stature and in favor with gods and men, if there be any deities which concern themselves with its destinies. Speculative meddling can only do mischief. So far as our own school goes, as I have taken occasion to say in a paper which I do myself the honor to enclose:

"To develop in the school a distinctive method in design by which the style of contemporaneous building shall be influenced and controlled as the architecture of France seems to be influenced by the fashions from which time to time prevail in the Ecole de Beaux Arts is by no means our object. This would be, under the circumstances, an improper and most unbecoming ambition. It was, to be sure, suggested some years ago in high quarters that the schools in this country would do well to take up and solve the problem of developing a new architectural style, which should be thoroughly national and should express the characteristics of the twentieth century civilization in this country. But this cry finds no echo in our minds. It is for the architects themselves practicing in their offices to create, as they may, the architecture of the future, by erecting the most sensible and beautiful buildings they can. It is the business of the schools to see to it, so far as we may, that the architects themselves have the good sense and good taste, and the self-reliance and independence of mind, which shall qualify them for this task."

If a little more attention is given to developing the architectural possibilities of the new materials and of the new methods of construction now at hand, and to giving to buildings an architectural character suitable to their purpose, either by exhibiting upon the exterior the dispositions of the plan or by more purely artistic means of expression, and to the study of masses and the larger elements of composition, all will be well.

WILLIAM R. WARE, COLUMBIA UNIVERSITY.

P. S., November 29th. This letter was written, as you perceive, when 1 first received your circular. I then laid it aside, not thinking it worth while to send it. Your second letter brings it out of my drawer. I have added some sentences which it seemed to me to require, and hope that it may prove the sort of answer you were looking for.



SIR:

I am in receipt of your letter of October 17th, in which you ask it I "see any signs as yet indicating the future development of an unaffected school of architecture in America."

To this inquiry I give a prompt and decided negative. It seems to me that our entire architectural development, since the beginning of the century, has been wholly in the direction of artificiality and self-consciousness. Each style that has been fashionable has been simply a fad, and has been based in no respect upon local conditions or contemporary civilization. I consider this particularly true of the last two fads, viz.: the Romanesque revival, the Ecole des Beaux Arts tendency.

I look on art of all kinds as a result, not a product. I do not believe it can be created, or even fostered, to any degree by Art Museums or schools. I look on it as the result of certain conditions. These conditions have thus far proved impossible under our present system of "civilization," and this is the first time in the history of the world that this can be said.

It seems to me that all that architects can do at the present day is to recognize this fact and acknowledge that their art is purely self-conscious, and that their duty is to express the different nature and requirements of each problem through that particular architectural style of the past, which fits them most accurately. For example, the teachings of Paris are grotesque when applied to the architecture of most of our churches, while on the other hand, the style that would fit this would be absurd if applied to an office building or a City Hall. All we can do, I believe, is to use as intelligently as possible various styles of more fortunate periods, endeavoring constantly to adapt them to modern requirements, and also giving them wherever possible an element of modernism that will save them from a dead archæological quality and give them a certain amount of vitality.

In the meantime, if we wish to obtain a national, ethnic and logical style we had better consider rather seriously if it would not be well for us to make some effort to bring our civilization more into harmony with those of the past, which invaribly expressed themselves instinctively in artistic forms.

This is a purely personal expression of opinion, and one which might very possibly be modified to-morrow, as it has been modified since yesterday.



R. A. CRAM, Boston.



SIR:

The growth of architectural style is slow. A style does not spring into existence in one generation, nor reach its perfection in many generations. This all students of architecture concede. The evidences of the development of an individual style in its earlier stages must necessarily be slight, and become noticeable to the student not from decorative or ornamental motives which are introduced into design, but rather from an evidence of the change of point of view; in other words, the change of style is evidenced by the logical development from the changed conditions, although for the time the adornment of the work may be based on models of an earlier period.

From this standpoint, then, I believe that there are many signs of the development of a style of modern architecture in America, though I cannot say that it is an "unaffected" style, for as yet we have not reached the point where our architecture is not very strongly affected by the older work.

The higher training that the architects of the rising generation have received, the

new conditions under which our buildings are erected, the new materials that have come to hand, the larger opportunities in every direction, are all having a marked influence toward the production of a modern type of architecture.

Without saying that the work in America to-day is as good or as bad as the modern work in Europe, it is perfectly safe to say that it is distinctively American.

For myself, I prefer the development of art as a whole, in its larger sense rather than the development of an American art, and do not greatly sympathize with the desire for a strictly national art.

If the architecture of our country is beautiful and appropriate, the question of originality will take care of itself.



CASS GILBERT, St. Paul.



SIR:

I need not say that your question as to whether any signs are evident as yet of the future development of an unaffected school or style of architecture in America is one of very great interest to all students of architecture in America.

It seems to me that an answer to this question must depend upon what is meant by "an unaffected school of architecture." If it be taken to indicate a manner of building and decorating structure which is the outgrowth of local customs and traditions, climatic conditions, character of building materials, etc., and which through these influences has become a fixed expression of national character (this being the manner in which all distinctive styles or schools were evolved), then I should say that there are no signs of the formation of an American style, except in the way in which there have always been signs of development through the centuries of progress in any of the historic styles. There can be no definition of an American style less comprehensive than this.

In certain of the many directions in which there has been architectural activity in this country we have developed a distinctive manner of building, as, for instance, in the work of the Old Colonial period and in the modern suburban house and high office building. But these are simply points in progress, and to my mind do not even yet indicate remotely the character of our future American architecture as a distinctive style.

I believe that there will never be any conscious development of such a style in this country. The development of all architectural styles or schools which have culminated in the most notably distinctive periods in architectural history have been unconscious, and if we are to have one (which I doubt not) it must be a natural outgrowth of our own conditions and character.

I believe that the only means by which we can promote the growth of an American school of architecture which will be worthy of the great future of this country will be through the education of these who are to enter the profession.



WARREN P. LAIRD, University of Pennsylvania.



SIR:

I have received your letter asking me if I saw any signs as yet indicating "the development of an unaffected school of architecture in America." I am not sure that I fully comprehend the meaning of the term "unaffected." If the intention of your query is to ask if I see any indications of the development of a school of architecture in America expressive of those conditions of life which are peculiar to this country, and unaffected by the traditions of schools developed under other conditions, the reply is easy. As yet there seems to me to be nothing of distinctively American growth in our architecture. Nor is anything of this kind likely to exhibit itself—or, in my opinion, to be aimed at as especially desirable. The conditions of the civilized world whether in Europe or America are, so far as architecture is concerned, largely similar, and there is no reason why we should expect in this country any specially distinctive style. It is as if we were to ask for a specially American style in literature. An architectural genius in America will stamp his work with his own individuality, and that individuality will undoubtedly exhibit national characteristics distinguishing his work from that of the profession in England or in any other European country; but these characteristics will not be such as to make a school or form an independent style. I am, dear sir,



C. E. NORTON, HARVARD UNIVERSITY.



SIR:

I was asked lately by the Secretary of the T Square Club whether I believed that a style of architecture indigenous to America will develop.

Three things govern a nation's architectural expression:

The examples or styles it has to draw from and modify.

The nation's temperament, which governs this modification.

The needs of its civilization, which direct the old and help the evolution of new applications.

In earlier days, each country was more or less isolated, and in consequence, evolved its own style, either from some inherent need, from some previous style, or from the style of its nearest neighbor, as, for instance, when Jean Goujon and his *confrères* returned from their years of study in Italy, and French renaissance received its great impulse.

At present easy means of communication between different countries have leveled barriers that prevented the intermingling of ideas, and photography has done even more to help such an interchange and make universal the best examples of art.

That national temperaments still differ is true, but, as the intermingling process goes on, the difference will grow less and less. Already one finds more resemblance between the averages of architectural expression in different races than between the works of individuals of the same race, just as there is greater resemblance between the English of a cultivated Englishman and a cultivated American than between that of the same Englishman and his cockney hackman.

Our civilization and needs in America are, day by day, becoming more like those of what we are pleased to call the Old World. Therefore, 1 do not believe that America will



develop a characteristic style, but rather that there is a tendency toward the generalization of each style and that eventually all countries will exhibit nearly the same characteristics.



JOHN V. VAN PELT, CORNELL UNIVERSITY.



FROM THE ADDRESS OF THE T SQUARE CLUB DELEGATE TO THE FOURTH INTERNATIONAL CONGRESS OF ARCHITECTS, HELD IN BRUSSELS, FROM AUGUST 28 TO SEPTEMBER 2, 1897.

Aux États-Unis, en ce moment, it y a une forte poussee d'intérêt populaire au enjet de l'architecture, se faisant sentir partout dans le pays.

De nouvelles écoles, de nouveaux cercles, de nouvelles associations ou sociétés sont en train de se former, et de nombreuses bourses de voyage à l'etranger sont accordées tous les ans à nos meilleurs élèves d'architecture, afin de leur permettre de visiter l'Europe, dans let but d'y étendre leurs études professionelles. On compte, à l'heure actuelle, une centaine d'étudiants américains qui ont été admis, on qui concourent pour l'admission à l'Ecole nationale des beaux-arts à Paris; en outre, il y en a beaucoup qui voyagent en Europe pour faire des esquisses.

Dans la plupart de nos collèges, des excursions de ce genre, ou deux mois de travail pratique dans le bureau d'un architecte practicien, chaque été, forment une partie integrale et obligatoire du programme officiel de nos écoles d'architecture dans nos Universités.

Cette année l'Académie des Etats-Unis a été incorporée à Rome.

Aux États-Unis, parmi nos reproductions de l'architecture continentale, nous avons déjà, dans la Floride, des spécimens de la Renaissance espagnole aussi beaux que n'importe lesquels de l'Espagne. A Philadelphie, nous avons un corps de bâtiment très haut, servant de bureaux de commerce, dont le rez de-chaussée et le premier étage sont du style François 1er, aussi exquis qu'aucun exemple de cette époque, existant en France. A New York nous avons un Tour Giralda de Séville, et à Boston, une librarie Sainte-Geneviève perfectionnée!

Mais, un esprit moderne, national, indigène, inspiré par notre époque, qui marquera et representera notre époque, au lieu de ces copies serviles des monuments du vieux monde, est encore à venir, et nous l'attendons avec impatience.

Or, nous autres Philadelphiens, nous sommes actuellement à la recherche de cet esprit moderne et national; c'est pourquoi on rencontre aux réunions du T Square Club, maint architecte practicien, qui fut déjà "ancien" aux beaux-arts de Paris, il y a dix ans, ainsi que des professeurs de nos collèges ayant beaucoup voyagé, les plus distingués de nos architectes qui se sont instruits eux-mêmes, des étudiants des écoles d'architecture de la Pennsylvanie, et même de simples dessinateurs; tous ces travailleurs, sur le même pied d'égalité, offrent les fruits de leur intelligence, et cela sans marchander, pour l'avancement d'une architecture purement Américaine.

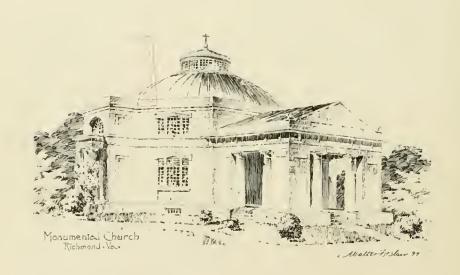
Et voilà pourquoi on ma choisi pour représenter notre société à ce Congrès international des architectes. Je suis venu, non seulment comme délegué, pour 'fair acte de presence,' mais comme étudiant, pour rendre compte, aussi minutieusement que possible.



de tout ce qui se passera à cette interessante réunion, pour m' approprier et m' accaparer de tout ce que je puis pour avancer et faciliter notre travail chez nous: pour rendre compte à mes collègues de ce que j'ai vu de beau parmi les nombreux, magnifiques spécimens de votre architecture ancienne et moderne, et rapporter avec moi ce que j'aurai entendu de la bouche des orateurs distingués ici présents. Enfin, tout ce que je pourrai passer comme bagage architectural, qui ne sera pas susceptible de tomber sous la rapacité des provisions du tarif du 'Dingley bill.''

"LET US HOPE THAT OUR NEW STRUCTURAL POETS MAY GIVE US A BEAUTY AND MAGNIFICENCE HITHERTO UNDREAMT OF; AND THAT ARCHITECTURE MAY AGAIN CAPTIVATE THE PUBLIC AND BE THE BOAST AND PRIDE OF THE COMING CENTURY."

PROF. AITCHISON, R. A.,
President of the Royal Institute of
British Architects,



I contribution from the T Square Club

To the Symposium beld at the Architectural League of New York, on the evening of January 3, 1899

N the attainment of municipal ideals, constructively considered, no field offers such opportunities as the treatment of open spaces; and, as I shall try to show, a great deal may be made of even the smallest areas.

It is not for me to discuss the vast subject before this meeting; and yet, in view of the general invitation extended to many architectural societies, and therefore only in my capacity as the representative of the T Square Club, I may perhaps be permitted to contribute a modest suggestion which comes strictly within the architect's sphere of action.

It is the concentrating, when possible, of street fixtures into compact

and economical groups.

To be sure, it is but a detail of the subject under discussion; yet since the scheme (in one of its phases) has been carefully worked out,

the design may be of real value.

As the accompanying illustrations show, the design forms a monumental electric fountain and aquatic garden; includes a drinking fountain, two bootblacking stands and a public toilet-room, as well as such minor departments of the public service as fire-alarm and police call-boxes, street lamps, fire-plugs, etc., and only occupies an area thirty-four feet in length.

A less ambitious scheme would be simply to make a news, fruit or flower stand the unit on the surface in and around which the most

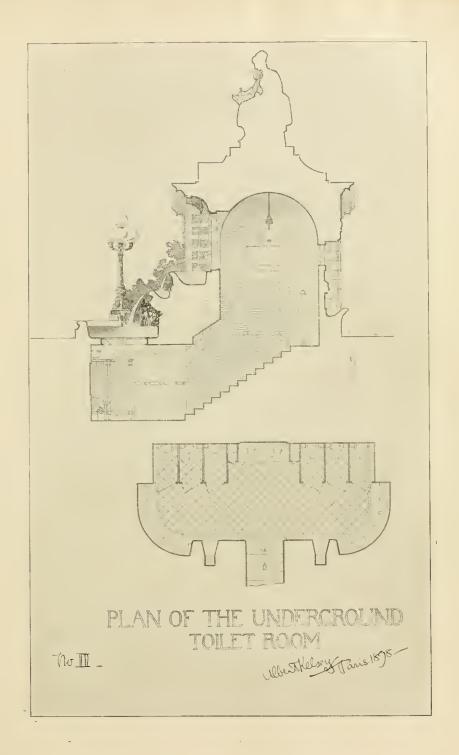
necessary fixtures could be grouped.

In London, where underground toilet-rooms without any superstructure exist for both sexes, it has been found that the automatic pennyin-the-slot locks attached to each door earn, in some cases, an average of three shillings a day; and where these lavatories are built in two separate compartments it is found that a halfpenny charge on the women's side yields nearly an equivalent sum per closet. Thus many become not only self-supporting, but a source of revenue.

While sentimental prejudice may at first scout this scheme, all must admit that by the grouping of public conveniences congestion in populous quarters may in a measure be averted, and the conveniences themselves may be consistently multiplied and improved according to really

modern ideas.





H1S Work is intended not so much for the veteran in the profession, whose success is already assured, as for the younger members, from all parts of the United States, whose constantly increasing numbers indicate the keenest competition in the future and survival of the fittest.

It, therefore, may be of interest to submit a list of the names of those who have gained recognition in consequence of individual proficiency from the highest educational institutions at home and abroad.

American Graduates in Architecture from the French Pational Speool of Fine Arts

| J. H. FREEDLANDER . JOHN V. VAN PELT . HERBERT HALE . EDWARD DENBY . HUGH TALENT . JOHN M. HOWELLS . | . 1895 . 1895 . 1897 . 1897 . 1897 | CHARLES BUTLER THEODORE PLESCH CAREY RODMAN FRANK E. PERKINS . J. P. MORGAN DONN BARBER | 1898 1898 1898 |
|--|--|---|----------------------|
| C. H. Blackall . | . 1884 | JOHN W. Case | 1802 |
| S. W. MEAD | . 1885 | WALTER H. KILHAM . | |
| Geo. F. Newton . | . 1886 | H. VAN B. MAGONIGLE . | |
| Edgar A. Josselyn | . 1887 | WILL S. ALDRICH | |
| A. W. LORD | | L. H. Boynton | 1896 |
| HARRY BACON | . 1889 | H. B. Pennell | 1897 |
| W. T. PARTRIDGE . | . 1890 | Louis C. Newhall | 1898 |
| R. C. Spencer, Jr | . 1891 | | |
| Columbia Fellow | ships | Adeikim fellowsb | ips |
| ARTHUR A. STOUGHTON | . 1890 | Abolio C. Munoz | 1891 |
| | 1892 | ALEXANDER MCM. WELDE | |
| SETH J. TEMPLE . | . 1894 | WILLIAM L. THORNE . | |
| WILLIAM K. FELLOWS | | George O. Totten, Jr | 1893 |
| WILLIAM C. AYRES . | . 1898 | JOHN R. POPE | 1895 |

The Traveling Scholarship in Architecture of the University of Pennsylvania

HARRY A. JACOBS . . 1897

| James P. Jamieson . | 1893 | Percy Ash . | | 1895 |
|---------------------|------|---------------|--|------|
| GEORGE BISPHAM PAGE | 1894 | Albert Kelsey | | 1896 |

The John Stewardson Memorial Fellowship

| Louis Herman Duhring | | | 1897 |
|----------------------|--|--|------|
| WILLIAM CHARLES HAVS | | | 1808 |

The Cornell Traveling Fellowship in Architecture

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BARBER, DONN-45 W. Thirty seventh Street, New York City.

- 1 A Square Antechamber.
- 2 Concours Rougevin. Medal Drawing.
- 3 A Foot Bridge over a Canal.
- 4 First Prize Twelve-Hour Sketch for a Cascade in a Park.
- 5 A Forest Keeper's Lodge.
- 6 Photographs of a Terminal Station Design.

BLACKALL, C. H.-Music Hall Building, Boston, Mass.

- 7 Study for Elevator Grille.
- 8 Color Study of an Ionic Column.

BOYNTON, L. H., Rotch Traveling Scholarship—109 W. One-hundred-and-first Street, New York City.

- 9 Design for a Chateau. Plan.
- 10 Design for a Chateau. Elevation.
- 11 Measured Drawing of Santa Maria Della Salute, Venice.
- 12 Arch of Benvenutum.

BAILEY and TRUSCOTT-421 Chestnut Street, Philadelphia.

- 13 Exterior of St. John Chrysostum (After St. Stephen's, London), rendered by George G. Bassett.
 - 1 Interior of St. John Chrysostum (After St. Stephen's, London), rendered by George G. Bassett.
- 15 Sketch for a Mantel.

BURNHAM, D. H., & CO .- 1142 Rookery, Chicago.

- 16 Union Station, Pittsburg, Pa.
- 17 Country House and Garden.

BISSEGGER, J. J .- Real Estate Trust Building, Philadelphia.

- 18 Sketch for Country Church.
- 19 Sketches.

BRITE and BACON-III Fifth Avenue, New York City.

- 20 Design for a Large City House.
- Two Photographs of Casts of Sun-Dial Designs.
- 22 Drawing by Chas. F. McKim, Esq.

BROOKE, ARTHUR S .- 3920 Sansom Street, Philadelphia.

- 23 Colonial Architecture in Alexandria, Va.
- The Carlyle House, Alexandria, Va.

BRAGDON, CLAUDE FAYETTE-104 Cutler Building, Rochester.

25 Decoration for Billiard Room of the Vagabond Club.

BOGGS, EDWARD T .- 328 Chestnut Street, Philadelphia.

- 26 Interior Court of the Bargello.
- 27 Sketches in Northern France.

BLAIR, WALTER-University of Pennsylvania.

28 Sketch of Memorial Church, Richmond, Va.

BOYD, LAWRENCE VISSCHER-Harrison Building, Philadelphia.

- 29 A Country House.
- 30 A House in Germantown.

BOYD, DAVID KNICKERBACKER—Harrison Building, Philadelphia.

- 31 A City Church. Elevation.
- 32 A City Church, Plan.
- 33 First Sketch for Saturday Club, Wayne, Pa.
- 34 A Residence at Overbrook, Pa. Elevation.
- 35 A Residence at Overbrook, Pa. Elevation.
- 36 One of the Premiated Designs for the Memorial Church of St. Paul, Overbrook, Pa.

BIGOT, J. -Paris.

- 37 Photographs of Grand Prix de Rome Competition Drawings, 1898.
- 38 Photographs of Grand Prix de Rome Competition Drawings, 1898.

DRAWINGS ENTERED BY THE CHICAGO ARCHITECTURAL CLUB.

Dillon Competition.

A CLUB HOUSE FOR ARCHITECTS.

- 39 Prize Design, by Victor Tronler. Elevation.
- 40 Plan of Same.

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TERRA COTTA COLUMN AND LINTEL.

- 41 First Prize Design, by Geo. R. Deem.
- 42 Second Prize Design, by C. Axel. Sandblom.
- 43 Third Prize Design, by Birch Burdette Long.
- 44 Detail, Birch Burdette Long.

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- Design for Church Interior, by H. M. G. Garden and 52 F. W. Kirkpatrick, Associated.
- Design for Illinois Building, Omaha Exposition, by 53 H. M. G. Garden, Architect.

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55 Design for First Church of Christ, by H. M. G. Garden. 56

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- 60 Building for Omaha Exposition, by Richard E. Schmidt, 61 Architect.
- House for H. N. Kelsey, by R. C. Spencer, Jr. 62

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- 7 I Une Salle d' Examen, by Ivan V. Naess. 72
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Rotonde, by Ivan V. Naess. 76

- L' Escalier d' une Theatre, by Ivan V. Naess. 77
- Casino dans les Jardins d' un Villa, by Ivan V. Naess. 78

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- Interior St. Luke's Cathedral, Portland, Maine, by 83 Carleton M. Winslow.
- A City Home, by H. M. G. Garden. 84

CHAPMAN DECORATIVE CO .-- 1417 Chestnut Street, Philadelphia.

- 85 Dining-room for Mrs. A. Van Rensselaer.
- 86 Breakfast room.
- 87 Hall in Country House.

COPE and STEWARDSON-320 Walnut Street, Philadelphia.

- 88 Law School, University of Pennsylvania. Elevation.
- 89 First Floor Plan of Same.
- 90 Second Floor Plan of Same.
- 91 University of Pennsylvania Dormitories. Entrance at head of Thirty-seventh Street.

CHANDLER, T. P .- 328 Chestnut Street, Philadelphia

92 Monument to Geo. B. Roberts, St. Asaph's Church, Bala.

COMES, JOHN T .- 1011 Tradesmen's Building, Pittsburg.

93 Old Stable in Pittsburg.

COCHRAN, ARTHUR STANLY—S. E. cor. Tenth and Walnut Streets, Philadelphia.

94 House for Dr. Daniel A. Webster.

COCHRAN, ARTHUR STANLY, OKIE, R. BROGNARD, Associated—Tenth and Walnut Streets, Philadelphia.

95 House at Devon, Pa.

CURTIS, WM. FULLER-1604 Nineteenth Street, N. W., Washington

- of Nemesis.
- 97 The Wood Nymph.

EXHIBIT OF THE COLLEGE OF ARCHITECTURE CORNELL UNIVERSITY, ITHACA, N. Y.

ACKERMAN, F. L .-

Sophomore Design.

- 98 A Pavilion for Billiards in an Italian Garden. Elevation.
- 99 A Pavilion for Billiards in an Italian Garden. Plan and Section.
- 100 A Pavilion for Billiards in an Italian Garden. Detail.

BOWDOIN, H. M .-

Junior Design.

- 101 A Belvedere. Elevation.
- 102 A Belvedere. Plan.

EURICH, FRANK, JR .--

Junior Design.

- 103 A Ball Room. Plan and Elevation.
- 104 A Ball Room. Detail.

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FARRELL, A. T .-

Junior Design.

105 A Ball Room. Plan and Elevation.

106 A Ball Room. Detail.

TURRILL, S. M .-

Junior Design.

107 A Ball Room. Plan and Elevations.

VAN PELT, PROF. JOHN V.

108 A Pantheon. Elevation.

109 A Pantheon. Plan.

DILLON, JOHN ROBERT-53 Baltimore Avenue, West Detroit.

110 Design submitted for Clark Medal Competition, 1896.

DAY and BRO.-FRANK MILES, 925 Chestnut Street, Philadelphia

111 Reception Hall. House of Mrs. Van Rensselaer.

- 112 Pedestal for a Monument to General Grant, Fairmount Park.
- 113 A Proposed Formal Garden for Mr. Van Rensselaer.

114 Dining Room for Mr. Van Rensselaer.

Facade of Lutheran Publication House. Geo. Baum, Associate Architect.

DULL and PETERSON and CRAWFORD COATES, Associated— 1110 Walnut Street, Philadelphia.

116 Two Church Drawings.

de KOSENKO, STEPAN, Overbrook, Philadelphia.

117 Design for an Electrolier.

De CAMP, JOSEPH-Harcourt Studios, Boston.

118 Sketch for Ceiling in Hotel Touraine.

110 Sketch for Decoration in a Public Dining Room.

DUNHAM, HORACE G.—Loaned by School of Architecture, University of Pennsylvania.

120 Sketch of Louis XVI Sofa.

121 Sketch of Dining Table.

122 Sketch of China Cabinet.

123 Sketch of Sideboard.

124 Sketch of Wall and Ceiling.

125 Sketch of Louis XIV Chair.

DUHRING, HERMAN LOUIS, Jr.—Crozer Building, Philadelphia.

First Holder of the John Stewardson Traveling Scholarship in Architecture.

126 Front and Side Elevation of the Bigallo, Florence.

127 Loggi dei Lanzi, Florence.

128 Torro del Mangia, Siena.

129 Restoration of the Arch of Titus, Rome.

130 Side Elevation, Section and Plans of the Arch of Titus, Rome.

- 131 Plan of the Villa Madama, Rome.
- 132 Sketch of the Palais de Justice, Brussels.
- 133 North Porch of Chartres Cathedral, France.
- 134 Chartres Cathedral from the River, France.
- 135 Sketch of Chateaudun, France.
- 136 Vestibule of the Church of St. Ours, Loches, France.
- 137 Old House, Bourges, France.
- 138 Street back of Cathedral, LePuy, France.
- 139 Sketch of Tower, Genoa, Italy.
- 140 Sketch in the Boboli Gardens, Florence.
- 141 Interior of S. M. Campitelli. Rome.
- 142 Exterior of S. M. Campitelli, Rome.
- 143 Sketch in the Forum, Rome,
- 144 Restoration of the Forum Nerva, Rome.
- 145 Frieze in the Villa Madama, Rome.
- 146 Floor Mosaic from Pompeii, Naples Museum.
- 147 Mosaic Columns, Naples Museum.
- 148 Detail of Mosaic Columns, Naples Museum.
- 149 House of the Chasser, Pompeii.
- 150 Wall Fresco in the House of the Chasser, Pompeii.
- 151 Mosaic in Chancel Niche, Monreale Cathedral, Sicily.
- 152 Mosaic Detail of Bishop's Throne, Monreale Cathedral, Sicily.
- 153 Old Mosque, Athens.
- 154 Sketch of the Columns, Athens.
- 155 Domes of Mosque, Athens.
- 156 Old Doorway, Perugia, Italy.
- 157 Staircase in the Palazzo Fantuzzi, Bologna.
- 158 House of a Powerful Family, Bologna.
- 150 Old Doorway, Venice.
- 160 Interior of Redentore, Venice.
- 161 Sketches in Venice.
- 162 Across the Grand Canal, Venice.
- 163 Sketch of the Market Place, Verona.
- 164 Decoration in Sacresty of St. Maria in Organo, Verona.
- 165 Pediment of the Louvre, Paris.
- 166 Sketches in England.

d'ASCENZO, NICOLA-1020 Chestnut Street, Philadelphia.

167 The Arts, Science and Geni of Progress.

EAMES and YOUNG-Columbus Building, St. Louis.

168 Perspective, Fine Arts Building, Omaha Exposition.

EYRE, WILSON, JR .- 929 Chestnut Street, Philadelphia.

- 169 Bird's-eye View of Houses at Locust and Juniper Streets.
- 170 Sketch of House for Mr. Ernest Albert, New Rochelle, N. Y.
- 171 Sketch of Stable and Garden for Mr. Ernest Zantzinger, Strafford. Pa.
- 172 Fireplace at Doylestown, Pa.
- 173 Sketch for a House in California.
- 174 House near New York.

ENDERS, OSCAR-Columbian Building, St. Louis.

- 175 A Little Casino.
- 176 Entrance to a Cemetery.

FLAGG, ERNEST-35 Wall Street, N. Y.

- 177 New York Botanical Garden Museum. Front Elevation.
- 178 New York Botanical Garden Museum. Side Elevation.
- 179 New York Botanical Garden Museum. Rear Elevation.
- 180 New York Botanical Garden Museum. Plan Elevation.
- 181 Soldier's Monument. Perspective.

FREEDLANDER, J. H.—336 W. Seventy-second Street, New York.

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- 183 New York Public Library. Elevation.
- 184 New York Public Library. Floor Plan.
- 185 Free Library, Jersey City. Ground Floor Plan.
- 186 Free Library, Jersey City. Second Floor Plan.
- 187 Free Library, Jersey City. Third Floor Plan.
- 188 Free Library, Jersey City. Front Elevation.
- 189 Free Library, Jersey City. Side Elevation.
- 190 Free Library, Jersey City. Longitudinal Section.

FERRY and CLAS-419 Broadway, Milwaukee.

191 Public Library.

GILBERT, CASS-The Endicott Building, St. Paul.

- 192 Cathedral at Antwerp.
- 193 Amsterdamer Gate, Haarlem.
- 194 St. Jacques, Ghent.
- 195 St. Francis at Assisi.
- 196 Nuremberg.
- 197 Temple of Neptune, Paestum.
- 198 Tower of Utrecht Cathedral.
- 199 Tower of S. Francesco Romano.
- 200 Tower of Enkhuisen.
- 201 Church, Torcello.

GREY, ELMER-419 Broadway, Milwaukee.

- 202 Summer Residence for Mr. Elmer Grey.
- 203 A Dining Room.
- 204 A Hall in a Private House.

GREENLEY, HOWARD-New York.

205 A Summer Villa at Dinard.

GITHENS, ALFRED MORTON-320 Walnut Street, Philadelphia.

- 206 Design for House for a Country Club.
- 207 Hood and Lantern for Entrance to T Square Club House.

- HEWITT, G. W. and W. D .- Bullitt Building, Philadelphia.
 - 208 Perspective of New Commercial Museums, Philadephia.
 - 209 Fountain for Mr. George C. Boldt.
 - 210 Vacht House for Mr. Geo. C. Boldt.
- HUSTON, JOS. M., HERMAN MILLER, and STANFORD B. LEWIS, Associated—Witherspoon Building, Philadelphia.
 - 211 Proposed Gettysburg Memorial.
- HAWLEY, E. HAYDEN-425 S. Broad Street, Philadelphia.
 - 212 Summer Sketches.
- HOKANSON, OSCAR M .- 616 N. Fortieth Street, Philadelphia.
 - 213 Porte Cochére for a Theatre.
 - 214 Colonial Details.
- HAYS, FRANK ALLISON-931 Chestnut Street, Philadelphia.
 - 215 Pencil Sketch near the Eagle.
 - 216 Sketch on West Chester Pike.
 - 217 Tenant House, Garrett Road.
- HOLLOWAY, EDWARD STRATTON—J. B. Lippincott Co., Philadelphia.
 - 218 One Frame of Fifteen Book Covers.
- HOOVER, I. W.-University of Pennsylvania.
 - 210 Old Market House on Second Street.
- JACKSON, W. E .- 927 Chestnut Street, Philadelphia.
 - 220 House for J. I. Covington, Sebago, Me.
- JONES, BEATRIX-21 E. Eleventh Street, New York City.
 - 221 Design for Head-stones.
- JOSSELYN, EDGAR A .-- 3 W. Twenty-Ninth Street, New York.
 - 222 Gateway and Lodge, Cemetery, Potsdam, N. Y. Perspective.
 - 223 Gateway and Lodge, Cemetery, Potsdam, N. Y. Plan.
- KEMPER, CHARLES E.
 - 224 United States Government Building, Omaha, Neb.
- KETTERER, GUSTAVE-1417 Chestnut Street, Philadelphia.
 - 225 Bargello, Florence.
 - 226 Altar in Small Chapel, Palermo.
 - 227 Town Hall, Pistojia
 - 228 Capella S. Maria, Sicily.
 - 229 San Michaele, Florence.
 - 230 Corner Pavilion, Congressional Library.
 - 231 Basilica di San Vitale, Ravenna.
 - 232 Decoration for Baptist Publication House, Philadelphia.
 - 233 In South Kensington Museum.
 - 234 Interior Palazzo Publico, Siena.
 - 235 Duomo Moreals, Sicily.
 - 236 Smimons Gallery, Washington Library.
 - 237 Delivery Room, Washington Library.
 - 238 Aisle in San Marco, Venice.

KELSEY, ALBERT-931 Chestnut Street, Philadelphia.

- 239 Treatment of a Navigable River through an inland city.
- 240 A Tour de Force. Plan of a Finished Suburban Estate.
- 241 A Tour de Force. Details of Same.
- 242 Plans, Elevation and Section of an Underground Public Toilet Room.

KEEN and MEAD-1420 Chestnut Street, Philadelphia.

- 243 Children's Homeopathic Hospital, Philadelphia.
- 244 Garden and Dormitories, Union League of Philadelphia.

KENNEDY, HAYS and KELSEY-931 Chestnut Street, Philadelphia.

- 245 Perspective Sketch for Country House.
- 246 Sketch for a Suburban House.

KENNEDY, R. G.-931 Chestnut Street, Philadelphia.

247 Drawing of Christ Church, Philadelphia.

LITTLE and BROWNE .- 70 Kilby Street, Boston.

- 248 Garden Front. House of Hon. Chas. F. Sprague.
- 249 Hall in House of Hon. Chas. F. Sprague.
- 250 Faulkner Farm, Brookline, Mass.
- 251 Bromide Print of Hall, Brookline, Mass.
- 252 Pen and Ink Sketch, Forecourt, Brookline, Mass.
- 253 House of Geo. K. Birge, Esq., Buffalo, N. Y. Terrace Front.

LACEY, ADIN B .- 1020 Chestnut Street, Philadelphia.

- 254 Sketch of Frame for Mother and Child
- 255 Design for a Small Church.
- 256 Sketches of Altar and Mantel.

LAWRENCE, WARRINGTON G .- III Fifth Avenue, New York City.

257 House for Walter M. Keck, Esq., East Orange, N. J.

LINCOLN, F. F.

258 Sketch of University of Pennsylvania Dormitories.

LALOUX, VICTOR-Paris.

259 Photograph of New Gare d'Orleans.

MANN, F. M.-328 Chestnut Street, Philadelphia.

260 Accepted Design, Memorial Church of St. Paul, Overbrook.

MORGAN, S. ROWLAND-157 West Chelten Avenue, Germantown.

261 In the Cathedral Close, Winchester.

MOLITOR, JOHN-320 Walnut Street, Philadelphia.

262 Sketch for Large Stable for a Gentleman's Estate.

MORRIS, GEO. SPENCER-Stephen Girard Building, Philadelphia.

263 Sketch of Villa Lante.

PERKINS, FRANK EDSON.

264 Interior Decoration.

PRICE, WILLIAM L .- 73t Walnut Street, Philadelphia.

265 Church of St. Paul, Chester, Pa.

PETER, WALTER G.—1503 Pennsylvania Avenue, Washington.

266 Store Front in Washington.

PEABODY and STEARNS-Boston and Pittsburg

267 On the Coleman Estate, Pittsburg.

268 Old Spring House, Braddock Road, Pittsburg.

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269 Art Museum. Front and Rear Elevations.

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270 Club House for a Society of Artists. Elevation.

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271 A Shelter in a Park.

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272 Frontispiece.

LEISENRING, L. M.

273 Academic Lecture Group. Elevation.

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274 Frontispiece.

275 Hamilton House. Pen and Ink Drawing.

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276 A Belvidere. Elevation.

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277 Frontispiece.

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278 A Casino. Elevation of Same Plan.

279 An Art Museum. Plan and Elevation.

280 Medical Laboratory. Plan and Elevation.

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281 District Station for a Department of Public Safety. Plan.

282 Elevation of same.

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283 A Covered Bridge.

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284 A Casino. Elevation.

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285 Entrance to a Public Library.

* 286 A Belvidere. Plan.

287 Elevation of Same.

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288 Terminal Railway Station. Plan.

289 Elevation of Same.

290 Villa on an Island. Plan.291 Villa on an Island. Elevation.

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- 292 Villa on an Island. Plan.
- 293 Elevation of Same.

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- 294 Byzantine Mosaic—End of a Church.
- 295 Design for a Dressing Table.

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- 206 A Poster Design.
- 297 Design for a Ceiling.

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- 298 Acanthus Design.
- 299 Stained Glass Design, Gothic.

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300 Byzantine Mosaic—End of a Church.

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- 301 Design for a Theatre Curtain.
- 302 Design for an Altar Cloth.

REINHARDT, G. A .-

303 Byzantine Mosaic-End of a Church.

RODES, MISS M .-

- 304 Design for a Dining Chair.
- 305 Design for a Ceiling.

SNYDER, R. W.—

- 306 Byzantine Mosaic—End of a Church.
- 307 Renaissance Pilaster.

TRUMBOWER, W .-

- 308 Byzantine Mosaic—End of a Church.
- 309 Stained Glass—Design, Gothic.

WARD, A. L .-

- 310 Byzantine Mosaic—End of a Church.
- 311 Renaissance Pilaster,

WISCHMEYER, W. F .-

312 Byzantine Mosaic—End of a Church.

RANKIN and KELLOGG-1024 Walnut Street, Philadelphia.

- 313 Free Public Library, Jersey City. Front Elevation.
- 314 County Building, Washington, Pa. Perspective.
- 315 United States Post Office, Camden, New Jersey.
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- 316 First Methodist Episcopal Church, Germantown.
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RUKE, WALLACE E.-University of Pennsylvania Dormitories.

317 An English Lane.

STEVENS, JOHN CALVIN-Portland, Me.

- 318 House at Saco, Me.
- 319 Pen and Ink Sketch.

SEELER, EDGAR V .- Real Estate Trust Building, Philadelphia.

- Detail of Pair of Houses in Tioga.
- Dining-room Detail. House for W. W. Colket, Esq.

SULLIVAN, LEWIS H .- Auditorium Building, Chicago.

- 322 Photographs of a Tomb.
- 323 Photographs.

SWALES, FRANCIS S .- 711 Penn Avenue, Pittsburg.

- 324 Sketches for Seals and Emblems.
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- Competitive Design for a School House. 326

SUPLEE, WM. F .- 1417 Chestnut Street, Philadelphia.

327 A Smoking Room.

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- 328 Entrance to a Public Park.
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- Water Tower. Plan.
- Water Tower. Elevation. 33 t

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- 332 An Hotel de Ville. Elevation.
- An Hotel de Ville. Plans.

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- United States Post Office, Pottsville, Pa. 336
- United States Post Office, Brockton, Mass. 337
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- United States Post Office, Akron, O. 339 United States Mint, Philadelphia.

TOTTEN and ROGERS-931 Chestnut Street, Philadelphia. 341 Sketch Public School, Washington, D. C.

TOTTEN, GEORGE O., JR .- Washington, D. C.

- 342 Temple of Nike Apteros, Athens.
- 343 Foreign Sketches.
- 344 Measured Envoi Drawing.

VINAY, GEORGES-10 Place St. Francis Zavier, Paris.

- 345 Une Laboratoire de Zoologie Maritime.
- 346 General lay-out.
- 347 First Floor Plan.
- 348 Second Floor Plan.
- 349 Elevation.
- 350 Elevation and Sections.
- 351 Elevation and Section.
- 352 Elevations.

WALKER and KIMBALL-Devonshire Building, Boston.

- 353 l. Trans-Mississippi Exhibition, Omaha. Bird's-eye view.
- 354 II. Photographs of Exposition.
- 355 III. Photographs of Exposition.

WHEELWRIGHT and HAVEN - 729 Tremont Street Building. Boston.

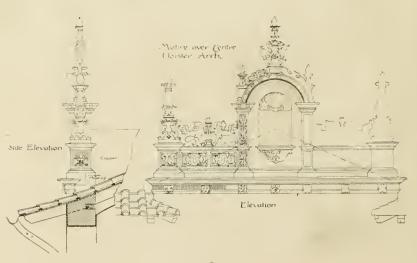
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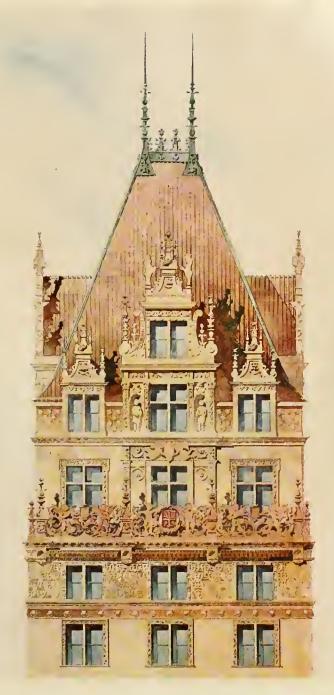
WARREN, HAROLD B .- 1070 Beacon Street, Brookline.

- 357 The Parthenon, Athens.
- 358 The Propyleia, Athens.
- 359 Acgina, from the Parthenon.

WILKINSON, HENRY WILHELM-807 James Street, Syracuse.

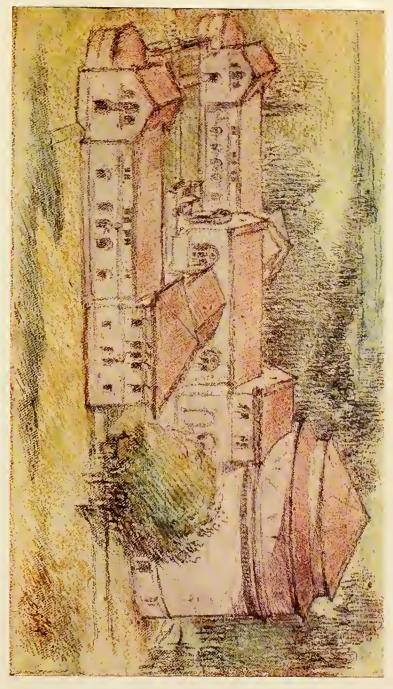
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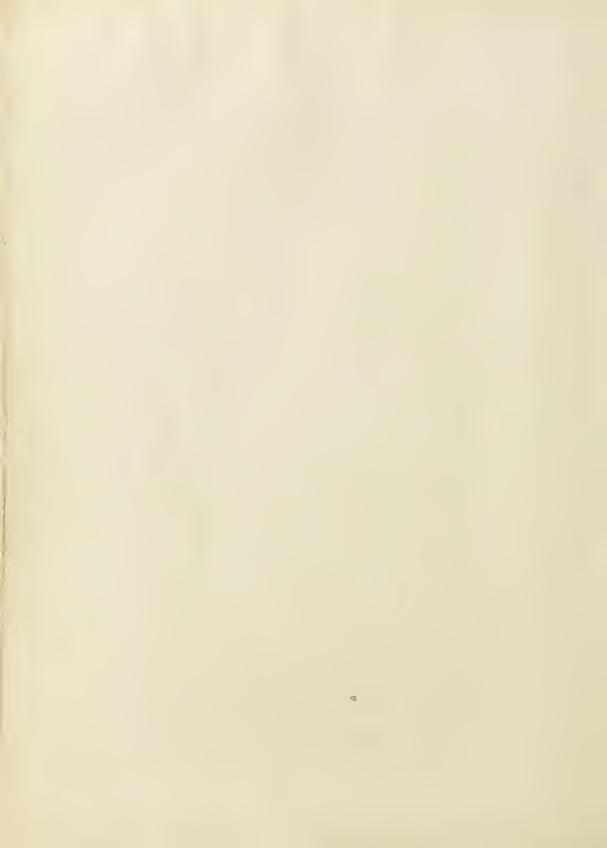




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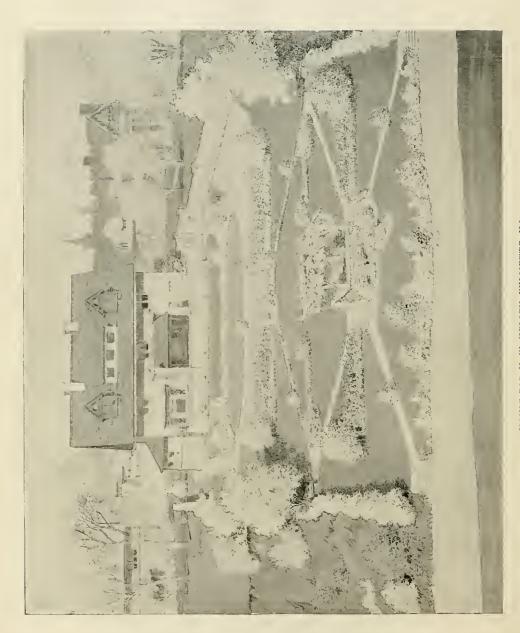
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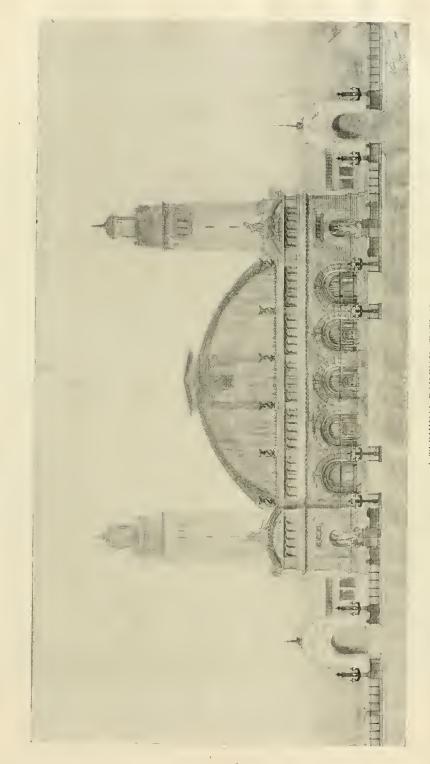




DECORATION FOR A PUBLIC ROOM
By Joseph Decamp, Boston



HOUSE FOR H. W. KELSEY, WILMETTE, ILL. R. C. Spencer, Jr., Architect, Chicago



A TERMINAL RAHLWAY STATION
By A. E. Willauer, University of Pennsylvania

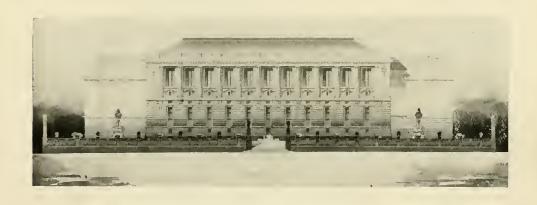


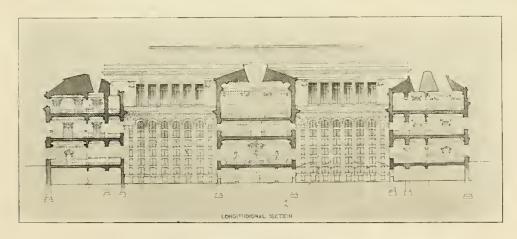
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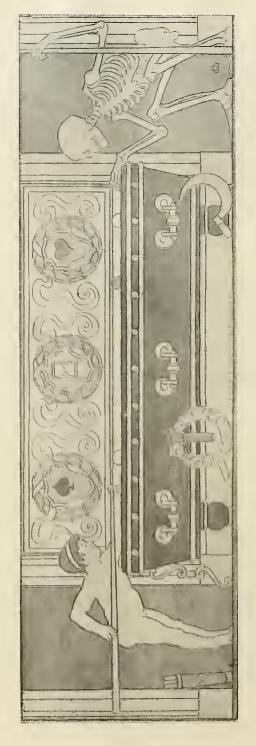
DESIGN FOR A HOUSE IN CALIFORNIA WILSON EYRE, JR., Architect, Philadelphia







COMPETITIVE DESIGN FOR THE NEW YORK PUBLIC LIBRARY J. H. Freedlander, Architect, New York



PANEL FOR THE VAGAROND CLUB

By Claud Eaverle Braddon, Architect, Rochester, N. V



SHDE OF DINING-ROOM FOR MR. GEORGE R. NASH ELMER GREY, Architect, Milwaukee

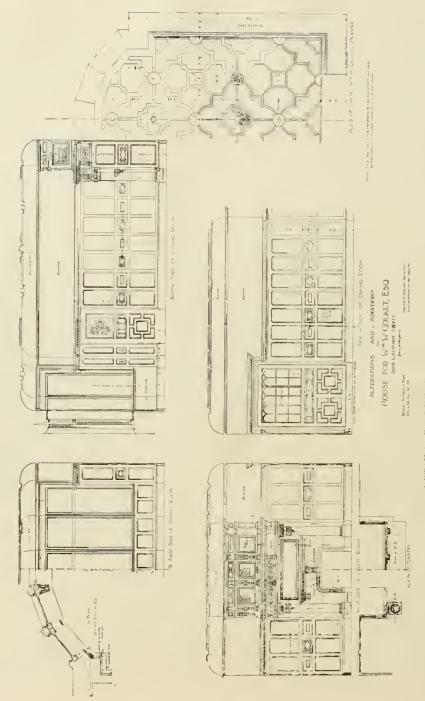


PROPOSED ADDITION TO A COUNTRY ESTATE NEAR PHILADELPHIA FRANK MILES DAY & BRO., Architects, Philadelphia

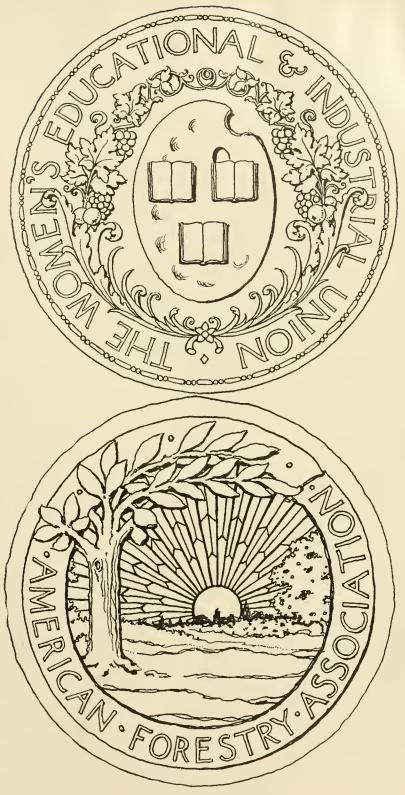
GARDEN AND DORMITORIES FOR THE UNION LEAGUE CLUB, PHILADELPHIA MEAD & KEEN, Architects, Philadelphia



DESIGN FOR THE "SATURDAY CLUB" HOUSE DAVID KNICKERBACKER BOYD, Architect, Philadelphia

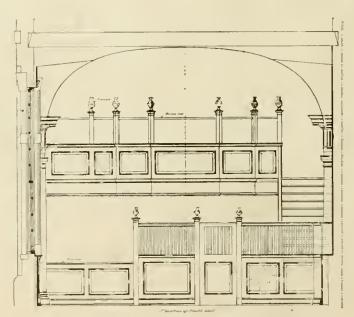


DETAILS OF A DINING-ROOM FOR W. W. COLKET, ESQ. EDGAR V. Serler, Architect, Philadelphia



DESIGNS FOR SEALS Francis S. Swalis, Pittsburg 48~&





INTERIOR OF A COUNTING HOUSE



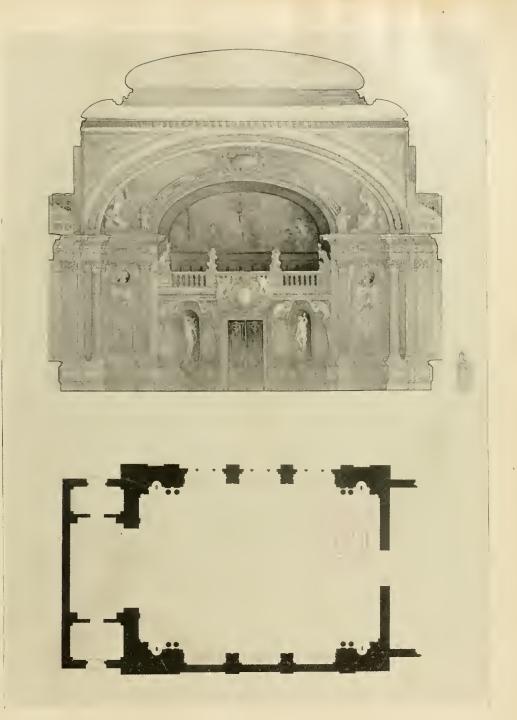
DESIGN FOR A BALL ROOM

JUNIOR FIRST MENTION

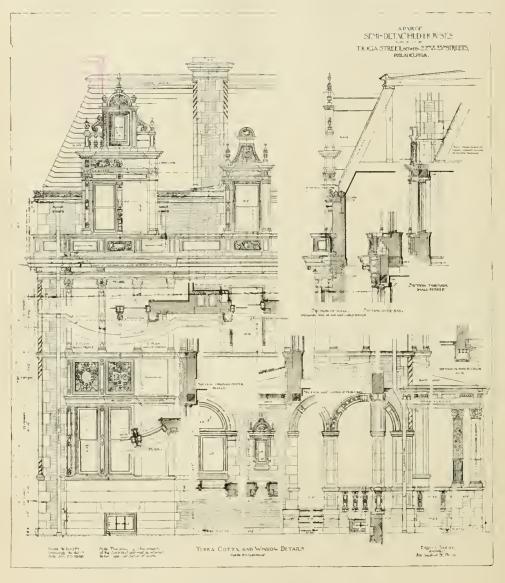
By Frank Eurish, Jr., des. et del., Cornell University



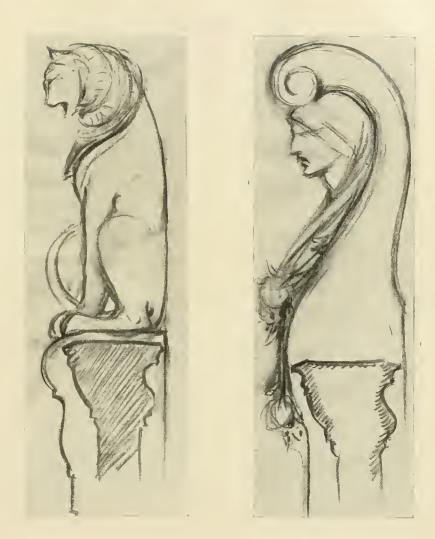
UNION STATION, PITTSBURGH
D. H. BURNHAM, Architect, Chicago



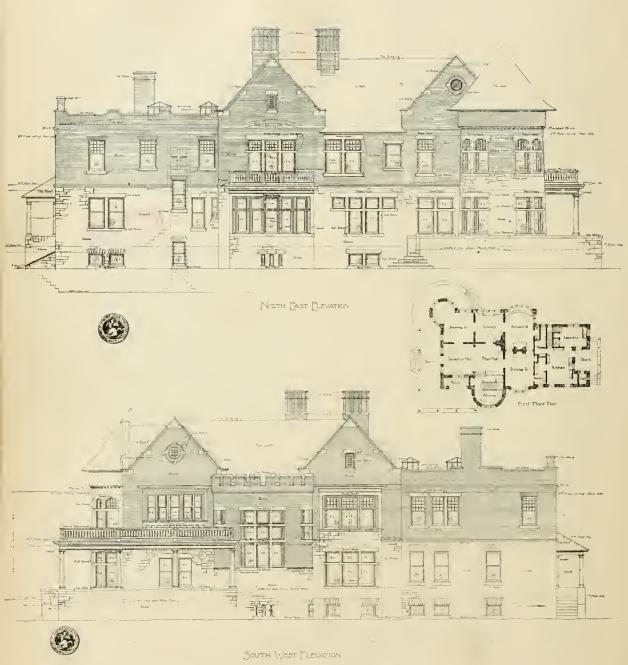
SECTION AND END ELEVATION OF A BALL ROOM STUDENTS DESIGN, Cornell University, N. Y. JUNIOR FIRST MENTION DESIGN A. T. FARRELL, des. et del



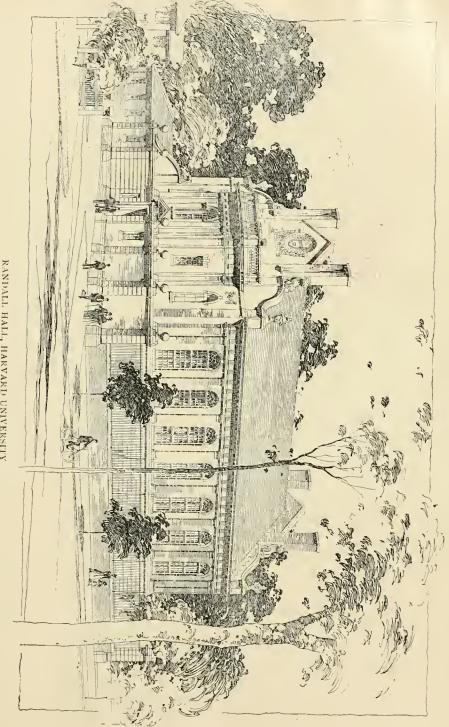
DETAILS OF A PAIR OF HOUSES AT TIOGA EDGAR V. SEELLR, Architect, Philadelphia



DETAILS FOR AN OFFICE SCREEN WILSON EYRE, JR., Architect, Philade'phia



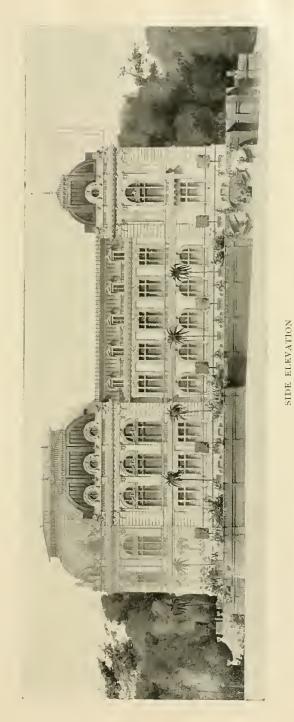
A RESIDENCE AT OVERBROOK, PENNSYLVANIA
David Knickerbacker Boyd, Architect, Philadelphia



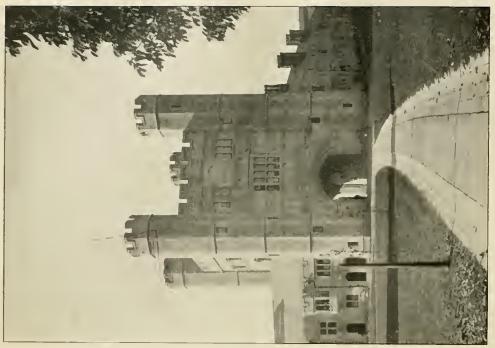
RANDALL HALL, HARVARD UNIVERSITY
WHEELWRIGHT & HAVENS Architects, Boston

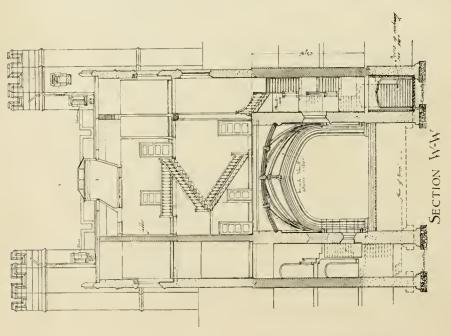


FRONT ELEVATION
COMPETITIVE DESIGN FOR THE BRONX PARK BOTANICAL BUILDING
Ernest Flags, Architect, New York

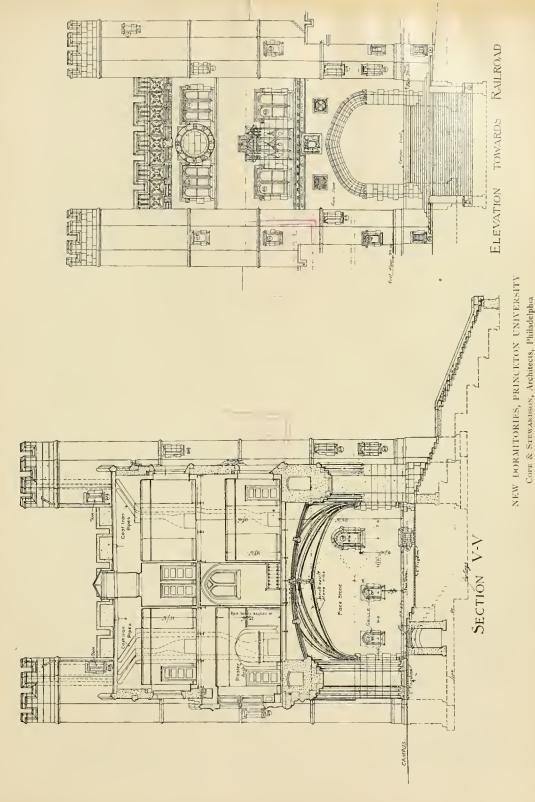


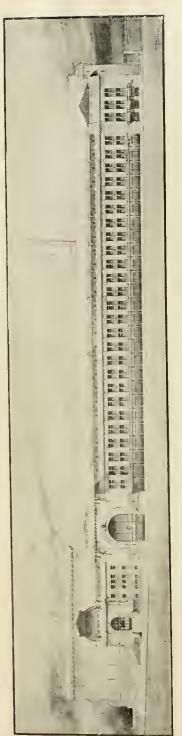
COMPETITIVE DESIGN FOR THE BRONX PARK BOTANICAL BUILDING ERNEST FLAGG, Architect, New York



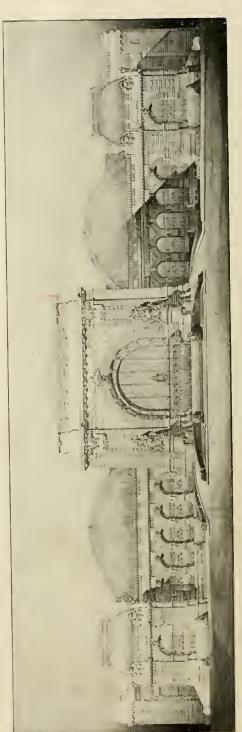


DORMITORIES, PRINCETON UNIVERSITY COPE & STEWARDSON, Architects, Philadelphia

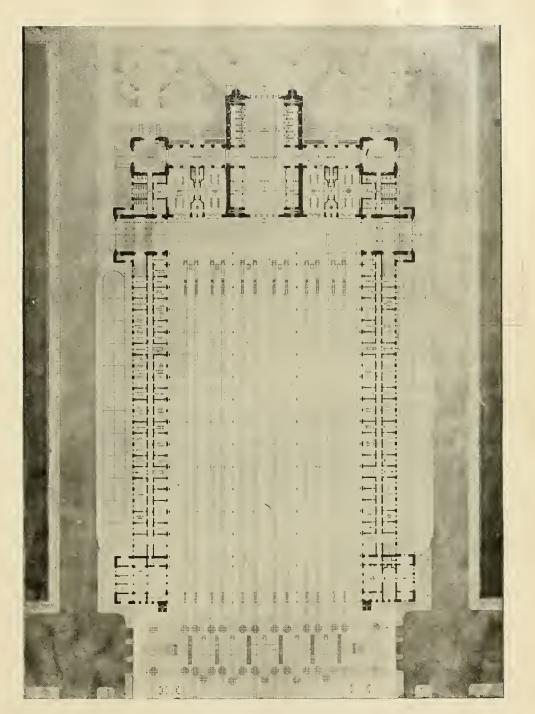




SIDF FLEYVTION A TERMINAL RAILROAD STATION By Dony Barner, New York



FRONT ELEVATION



A TERMINAL RAILROAD STATION
By Donn Barber, New York



SECTION OF THE FRONT ELEVATION OF THE NEW GRAND CENTRAL STATION, BUCHAREST A. A. Marcel & L. P. Blanc, Architects, Paris

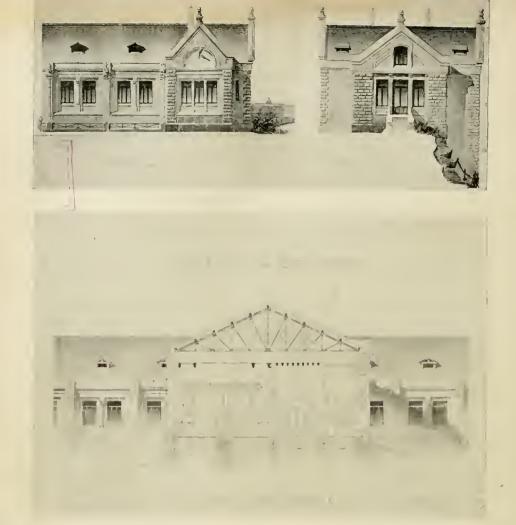


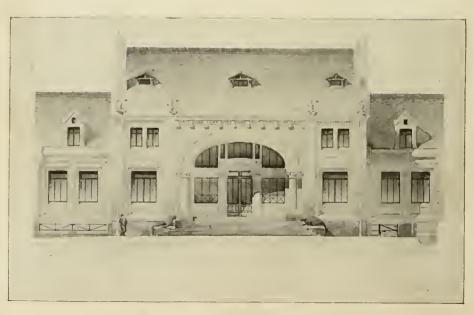
CENTRAL FEATURE OF A RAILWAY STATION DESIGN
By Donn Barber, New York



ENTRANCE TO A CEMETERY AT POTTSDAM, N. Y

By Eirear Josselyn, Architect, New York





PORTION OF A DESIGN FOR FISHERY BUILDINGS, HATCHERIES, LABORATORIES, SALT AND FRESH WATER BASINS, ETC.



RESTORATION OF THE ARCH OF TITUS

By Louis Herman Duhring, Jr., Philadelphia

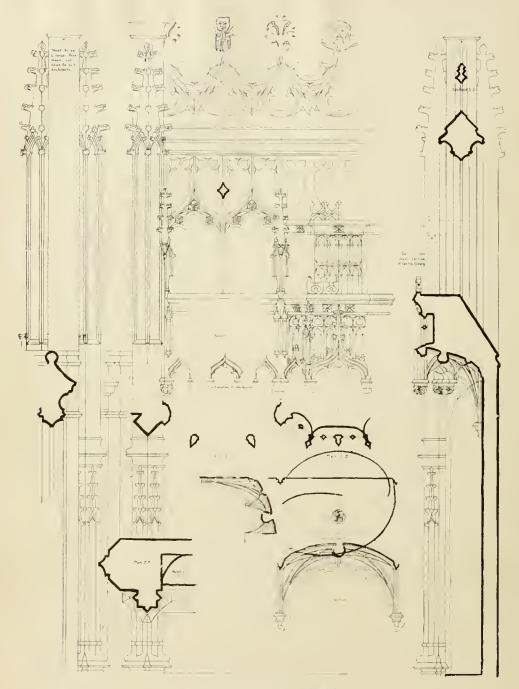
FIRST HOLDER OF THE JOHN STEWARDSON MEMORIAL FELLOWSHIP IN ARCHITECTURE

PREMIATED DESIGN FREDERICK M. MANN, Architect, Philadelphia

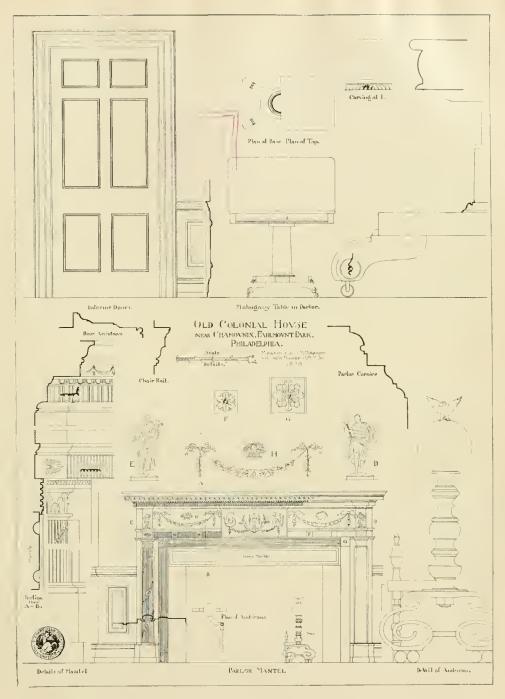




PREMIATED DESIGN
FREDERICK M. MANN, des, et del.



DETAILS OF A ROOD-SCREEN
COPE & SIEWARDSON, Architects, Philadelphia



MEASURED DRAWING

By O. M. Hoakanson, Philadelphia



HOUSE FOR MR. MOORE: HOUSE FOR DR. LEIDY WILSON EVERF, JR., Architect

HOUSE FOR MR NEWBOLD F. M. Day & BEO., Architects



HOUSE NEW ROCHFLLE, N. Y., FOR MR. ERNEST ALBERT WILSON EVRB, JR., Architect, Philadelphia



FIRST PRIZE DESIGN—SUN-DIAL COMPETITION

CHARLES A. LOPEZ, Sculptor

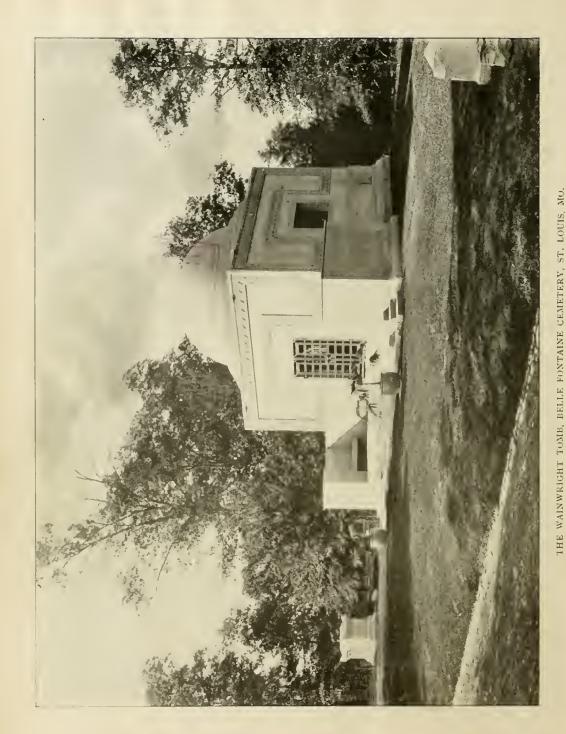
BRITE & BACON, Architects



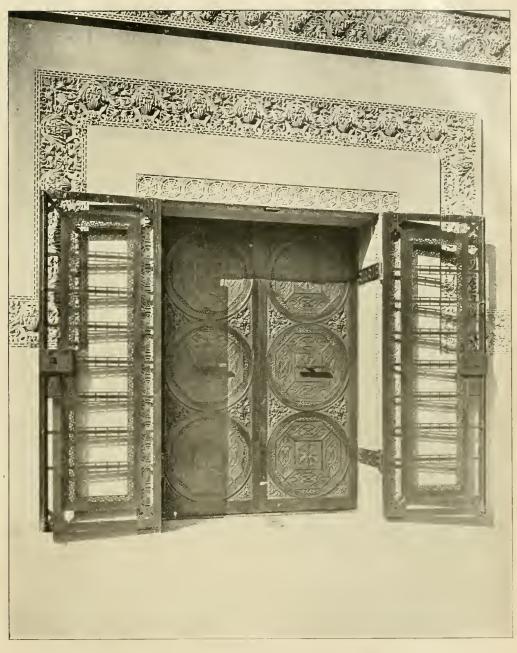
COMPETITIVE DESIGN FOR SUN-DIAL

ADOLPH A. WEINMAN, Sculptor

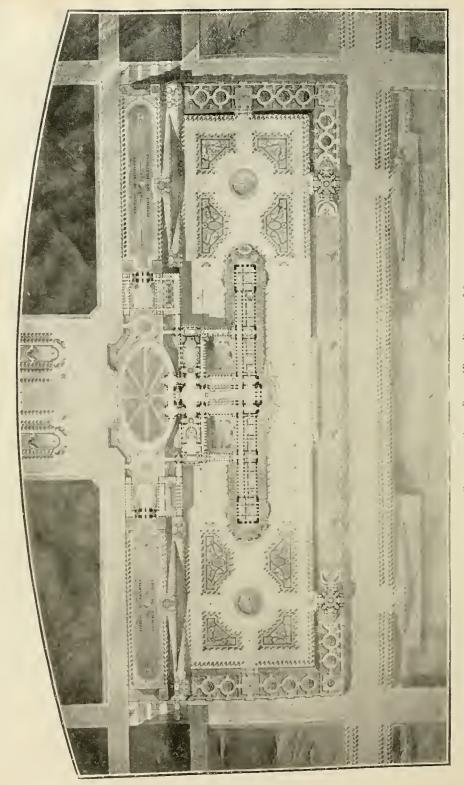
HINRY BACON, Architect



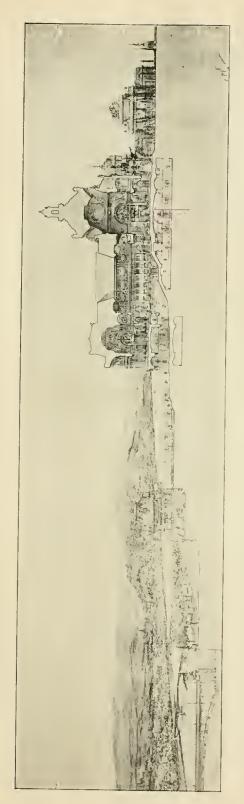
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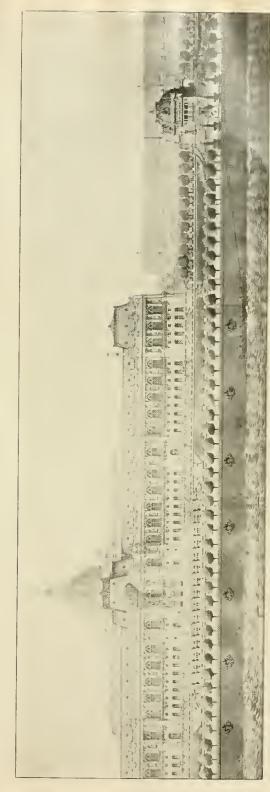


DOORS OF THE WAINWRIGHT TOMB, BELLE FONTAINE CEMETERY, ST. LOUIS, MO. LOUIS H. SULLIVAN, Architect, Chicago



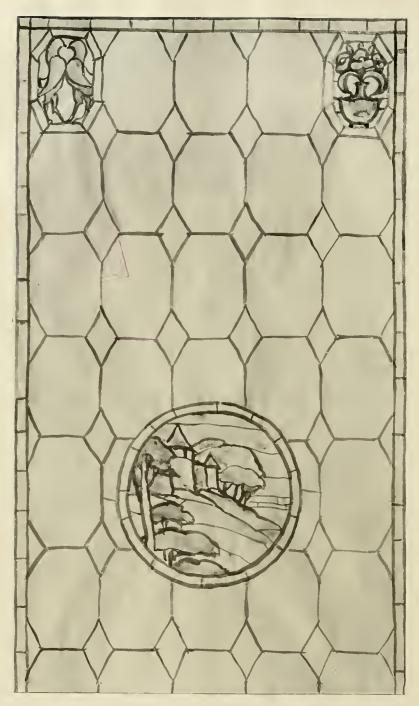
One of the Grand Prix de_Rome Designs, 1895 "A PALACE FOR THE ENTERTAINMENT OF A CONCLAVE OF MONARCHS," By C. Bigot, Paris



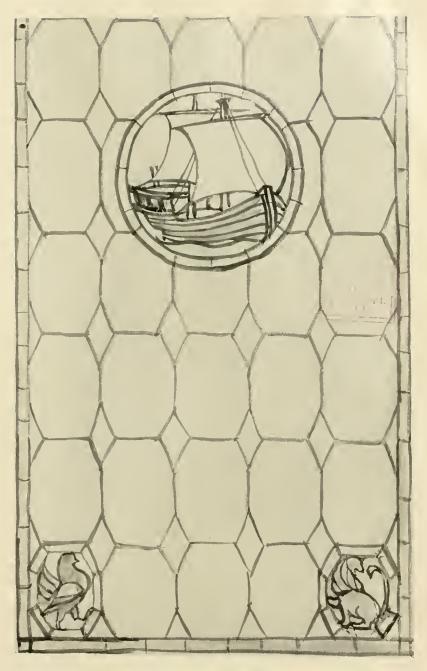


FRONT ELEVATION AND SECTION OF ONE OF THE GRAND PRIX DE ROME DESIGNS, 1898

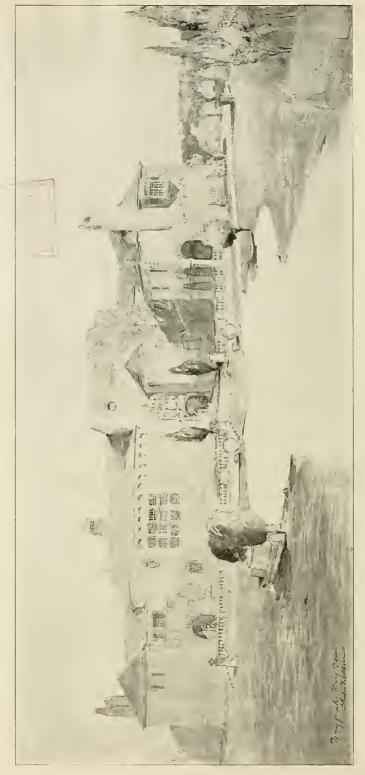
By C. Briger, Paris



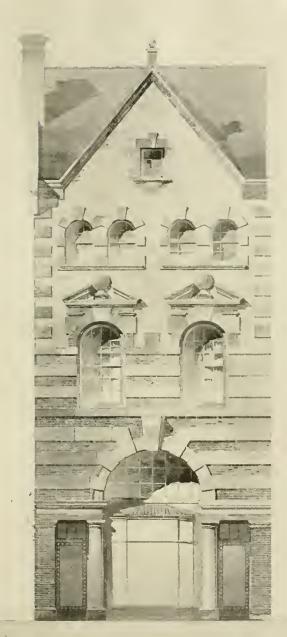
LEADED GLASS FOR MR. FRANK SQUIER, GREENWICH, CONN. Wilson Evre. Jr., des. et del., Philadelphia



LEADED GLASS FOR MR. FRANK SQUIER, GREENWICH, CONN. $W_{\rm ILSON} \ \ Evrb, \ Jr., \ Architect, \ Philadelphia$



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Frank Miles Day & Bro. George C. Baum

Associate Architects Philadelphia

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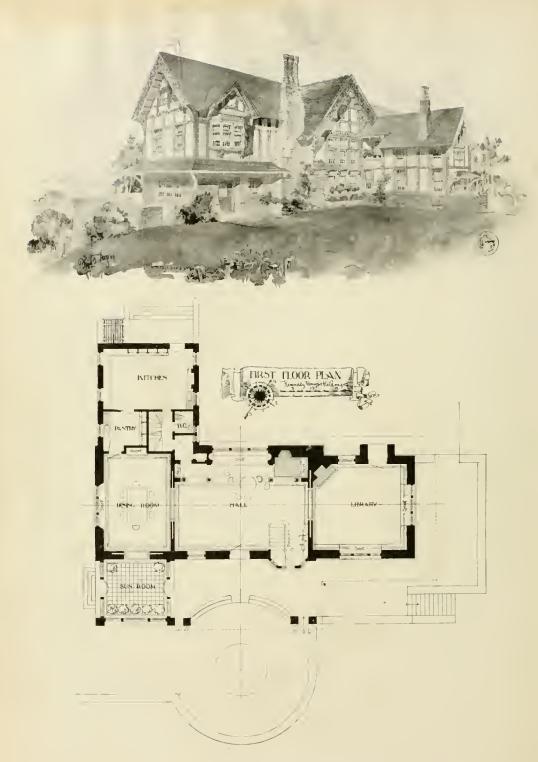


MILWAUKEE PUBLISHING LIBRARY FERRY & CLAS, Architects, Milwaukee



DESIGN FOR A PANTHEON

JOHN V. VAN PELT, Architect, Ithaca, N. Y.



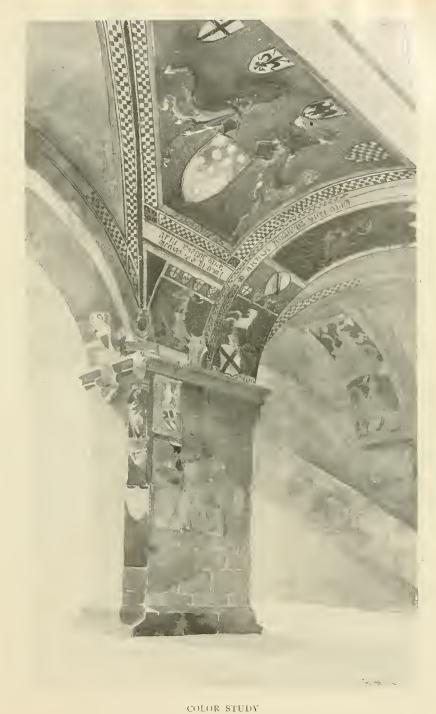
DESIGN FOR A SUMMER COTTAGE
Kennedy, Hays & Kelsey, Architects, Philadelphia



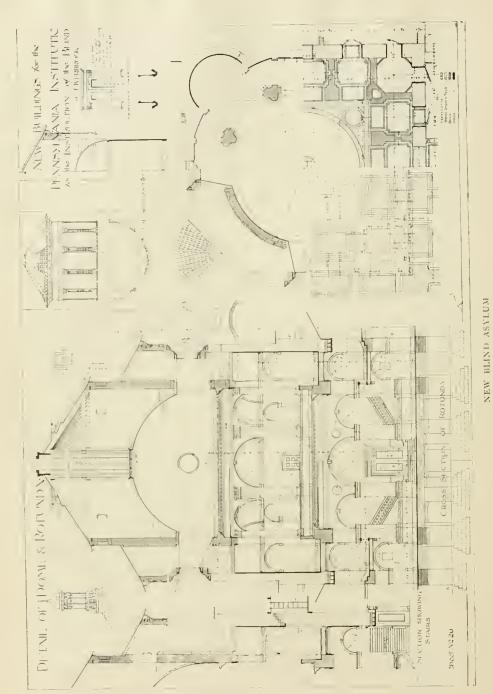
DESIGN USED FOR THE QUATZ'ARTS BALL TICKET $^{\prime}97$ By Mucha, Paris



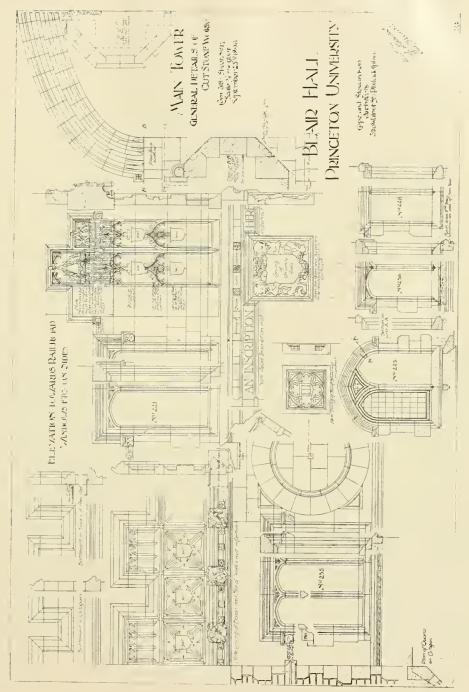
COLOR STUDY
G. Ketterer, Philadelphia



G. Ketterfr, Philade'phia



NEW BLIND ASTEON.
COPE & STEWARDSON, Architects, Philadelphia



DETAILS OF THE NEW PRINCETON DORMITORIES COPE & SIEWARDSON, Architects, Philadelphia



WORKINGMEN'S HOUSES



A SUBURDAN CHURCH
Sketch designs by John J. Bissenger, Philadelphia

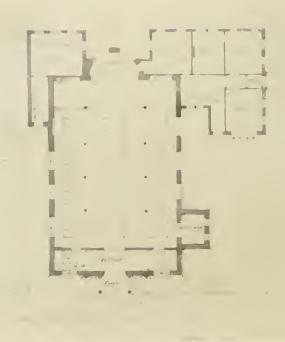




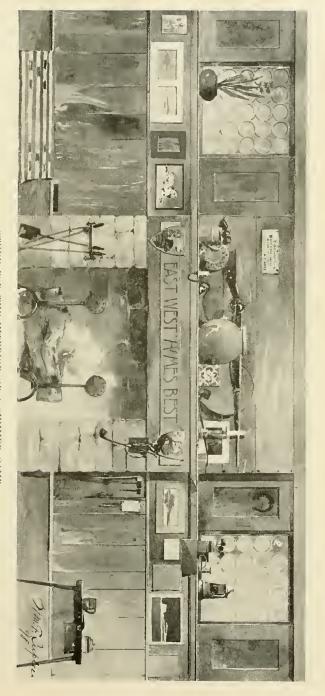
ADDITIONS TO A RESIDENCE NEAR PHILADELPHIA $F_{\rm RANK} \ \ {\rm Miles} \ \ {\rm Day} \ \& \ \ {\rm Bro., \ Architects}$

Rendered by F. E. NEWMAN



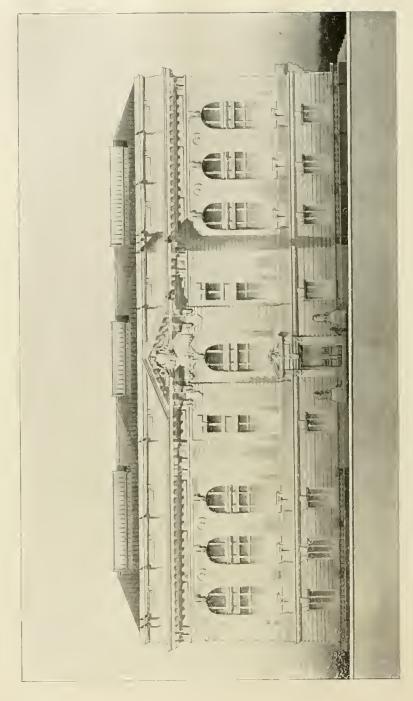


SKETCH FOR ROMAN CATHOLIC CHURCH AT MARION HEIGHTS, PA. ADIN B. LACEY, Architect

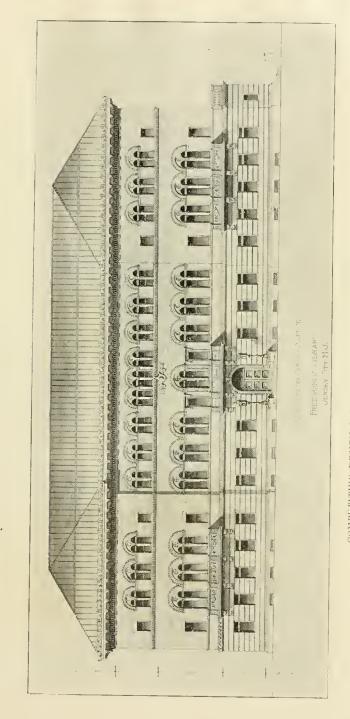


STUDY FOR THE INTERIOR OF A SUMMER CAMP

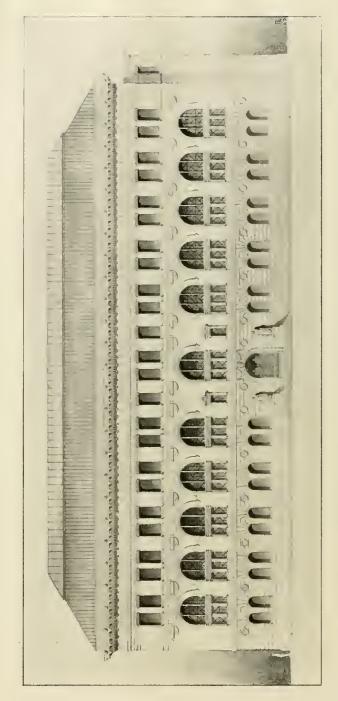
WM. F. Supler, Philadelphia



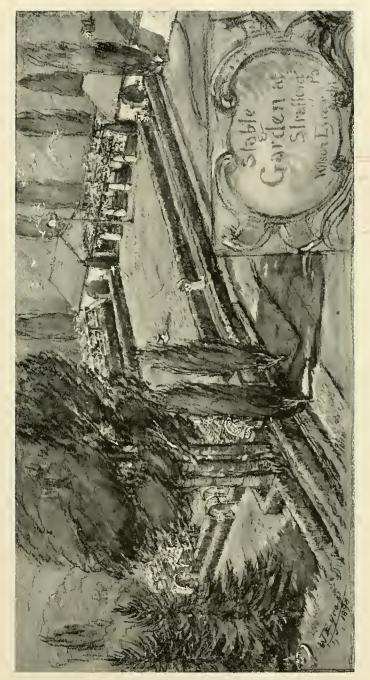
COMPETITIVE DESIGN FOR THE JERSEY CITY LIBRARY
H, Freidlander, Architect, New York



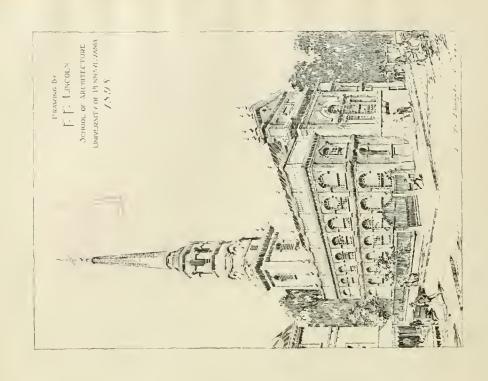
COMPETITIVE DESIGN FOR THE FREE PUBLIC LIBRARY, JERSEY CITY RANKIN & Kellog, Architects, Philadelphia

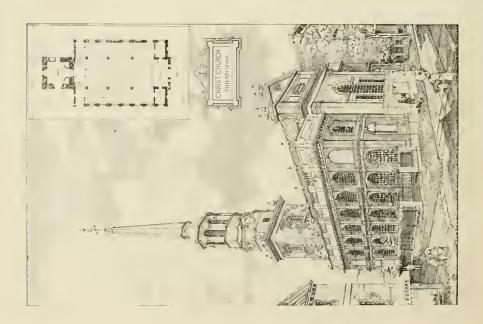


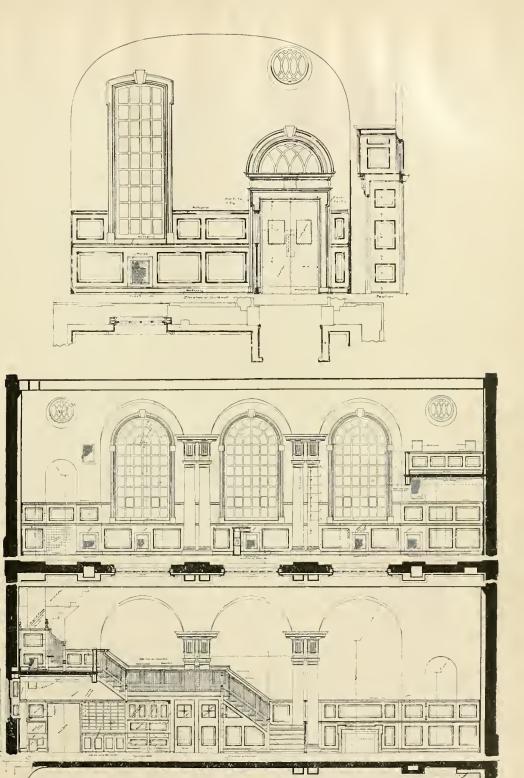
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STABLE AND GARDEN AT STRAFFORD, PA. WILSON EVRE, JR., Architect, Philadelphia







COUNTING HOUSE FOR MESSRS, C. & H. BORIE, THIRD AND CHESTNUT STREETS WILSON EVRE, JR., Architect

A SUBURBAN HOUSE
LAWRENCE VISSCHER BOYD, Architect, Philadelphia

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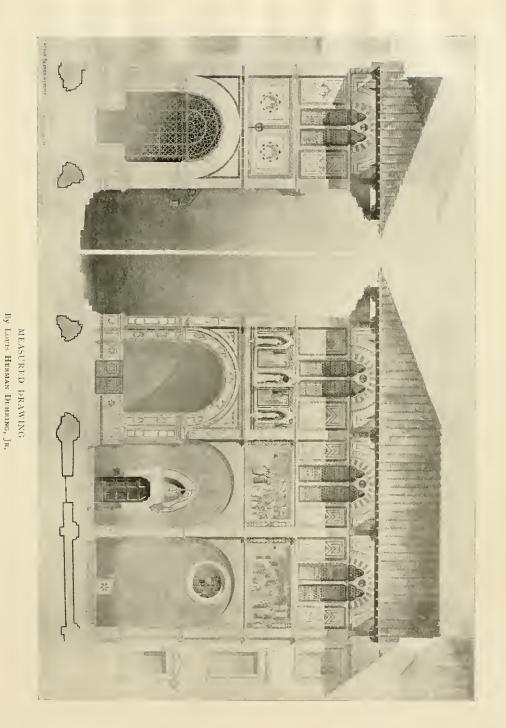
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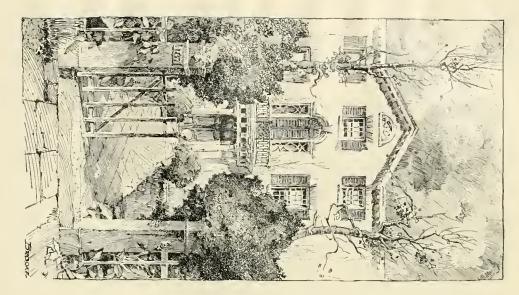
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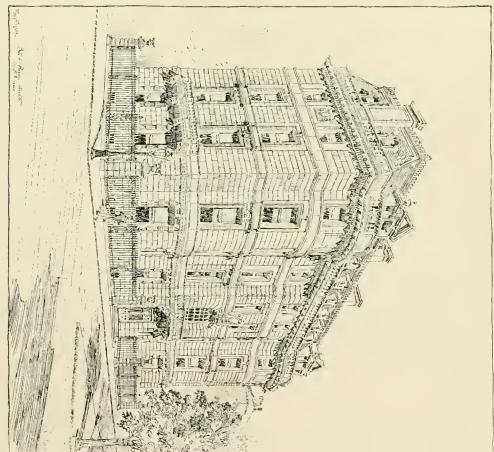
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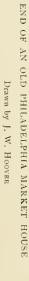
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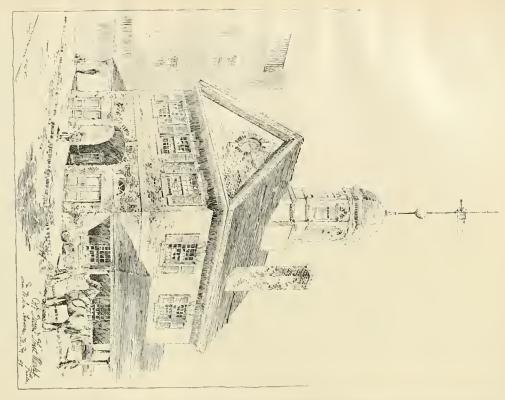
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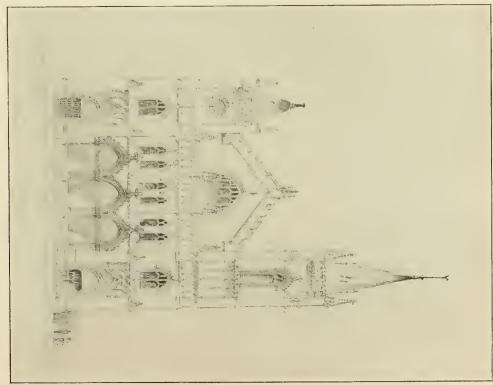
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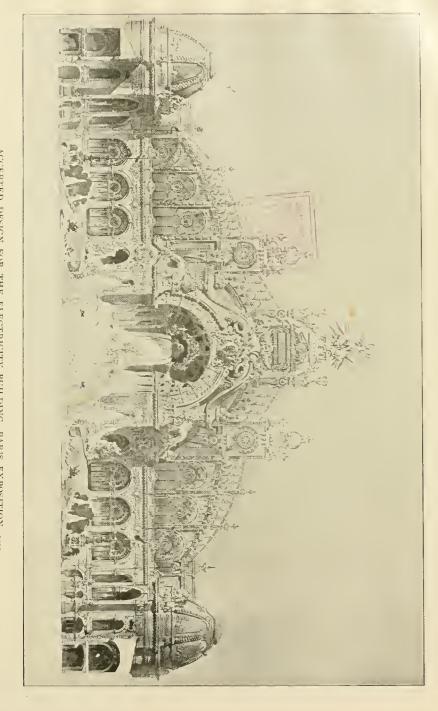
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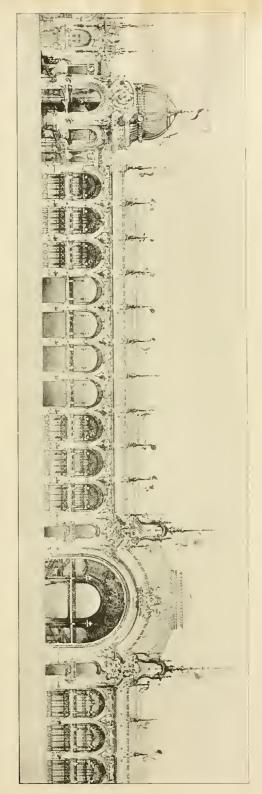
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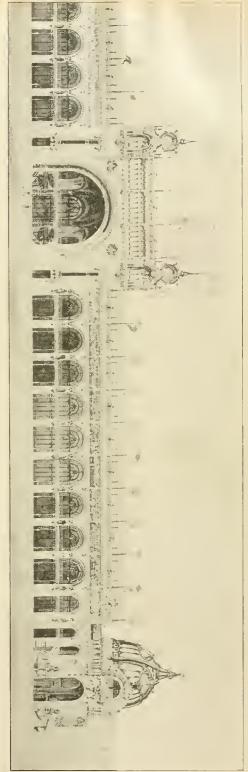
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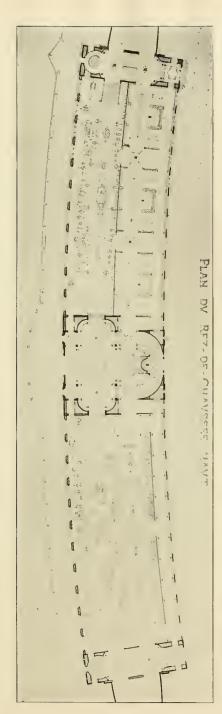
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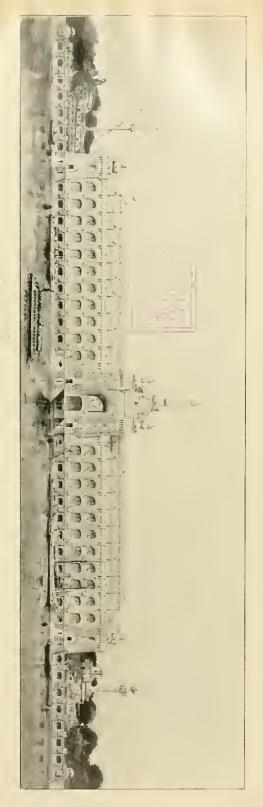
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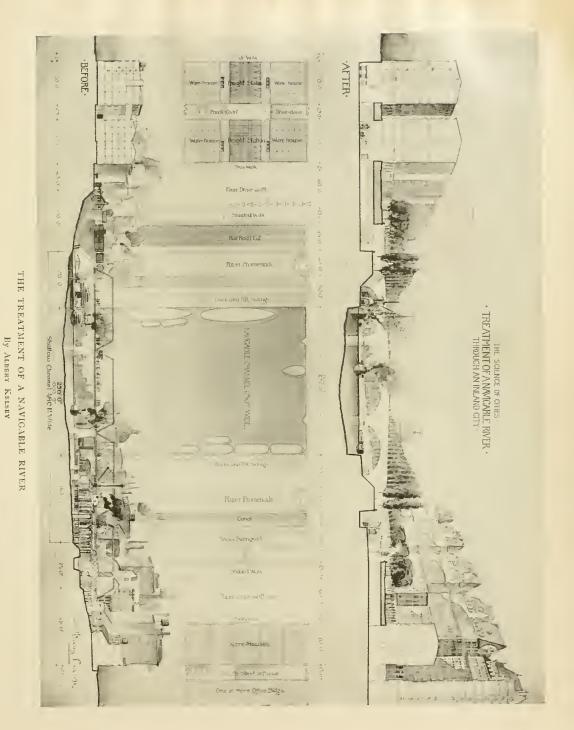
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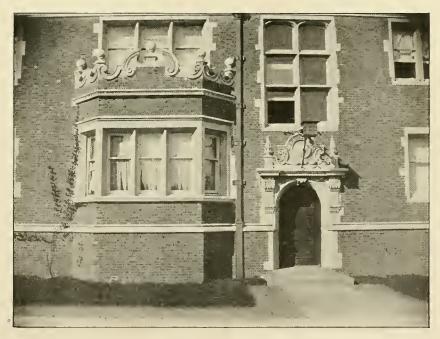
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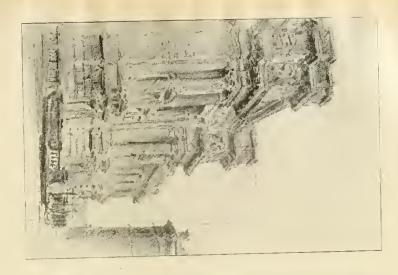
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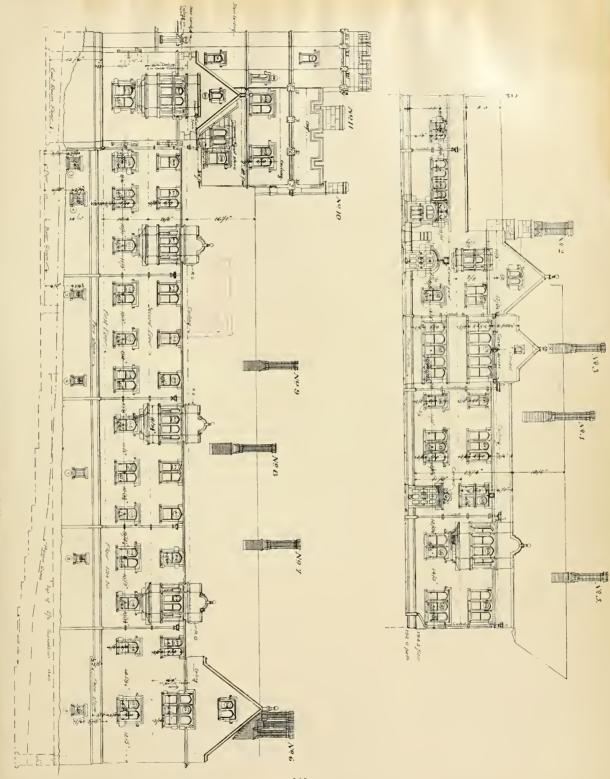
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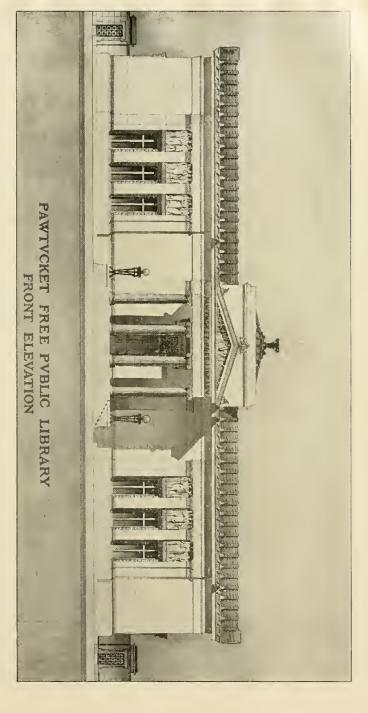
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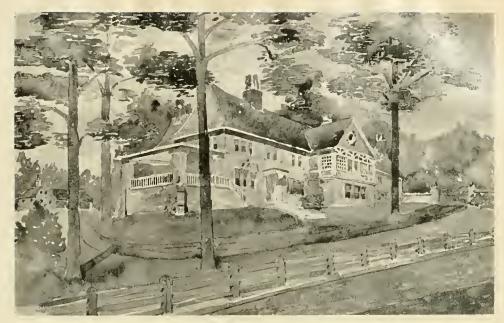
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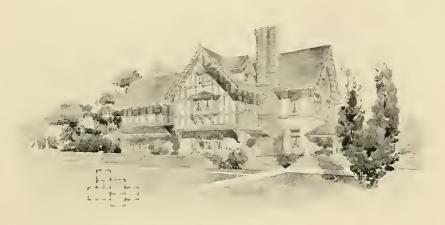
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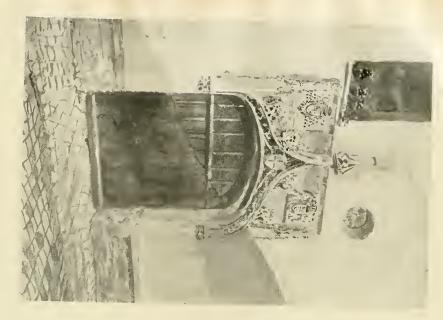
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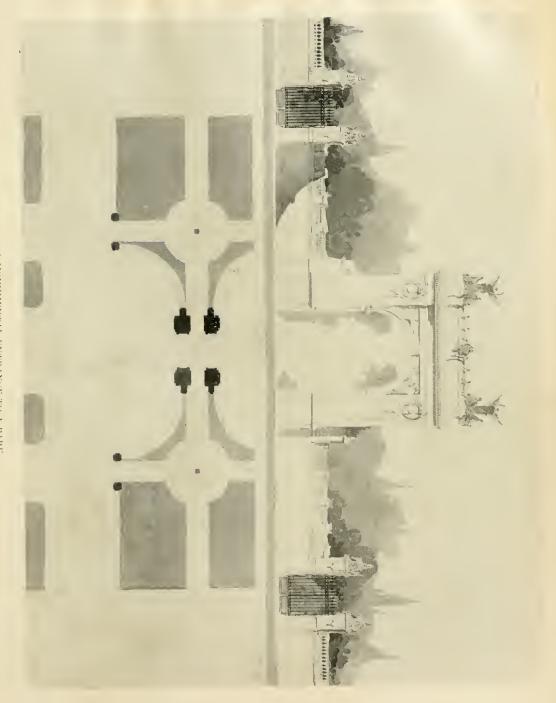
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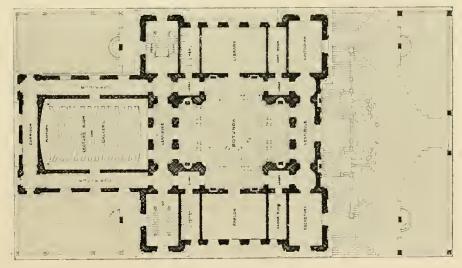
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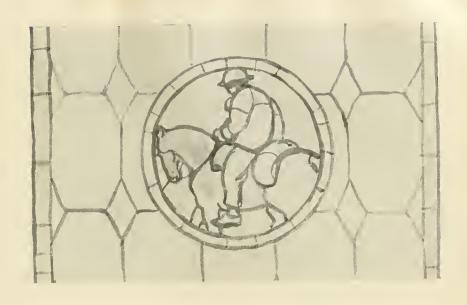
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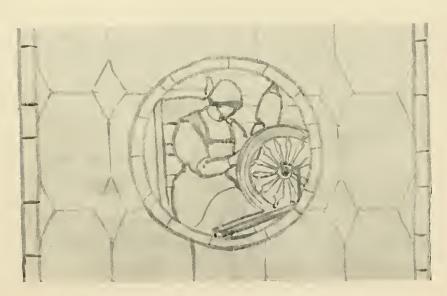
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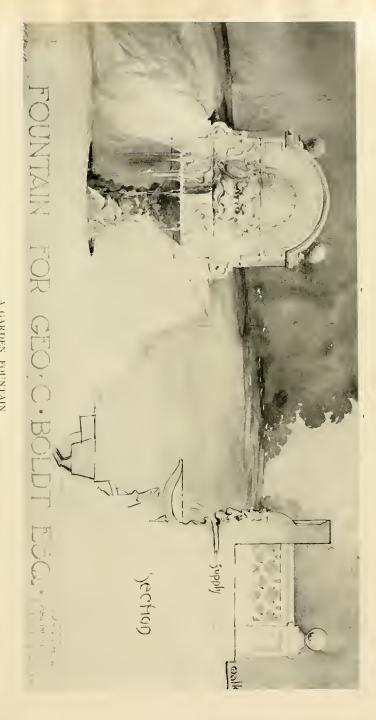
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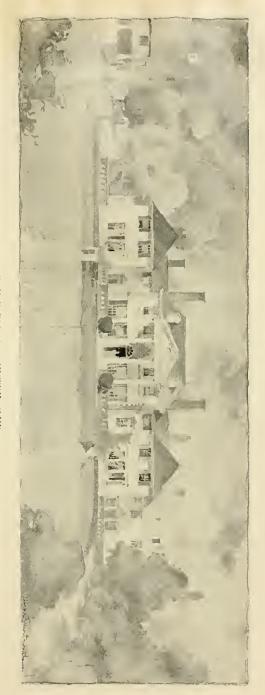
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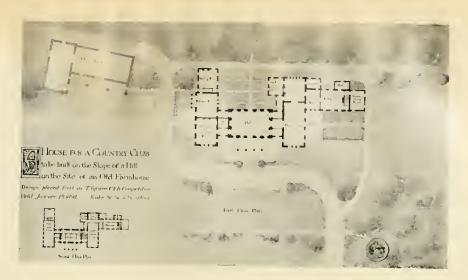
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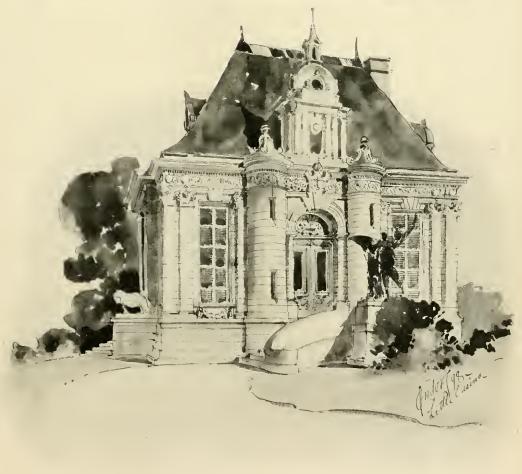
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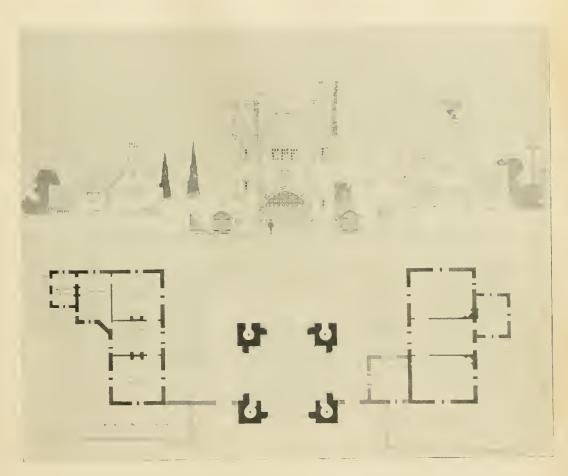
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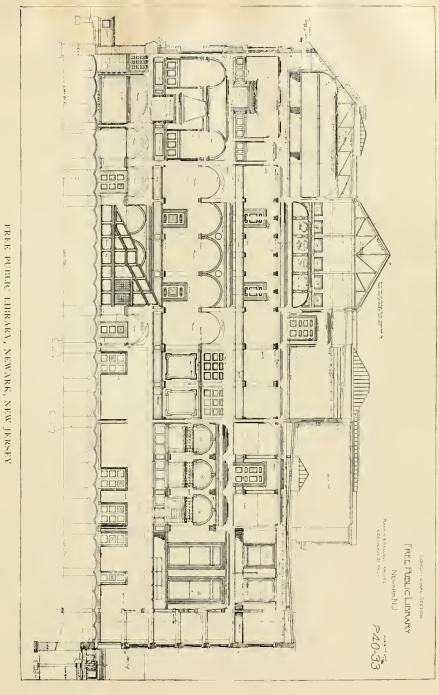
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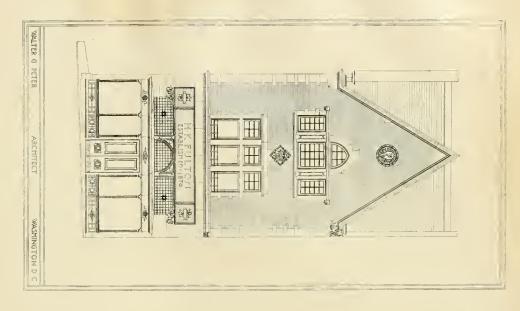
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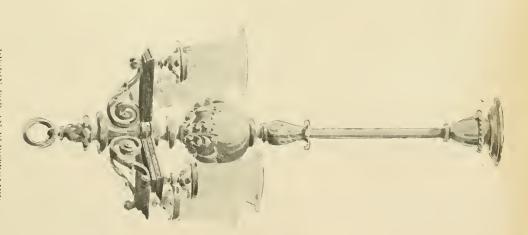
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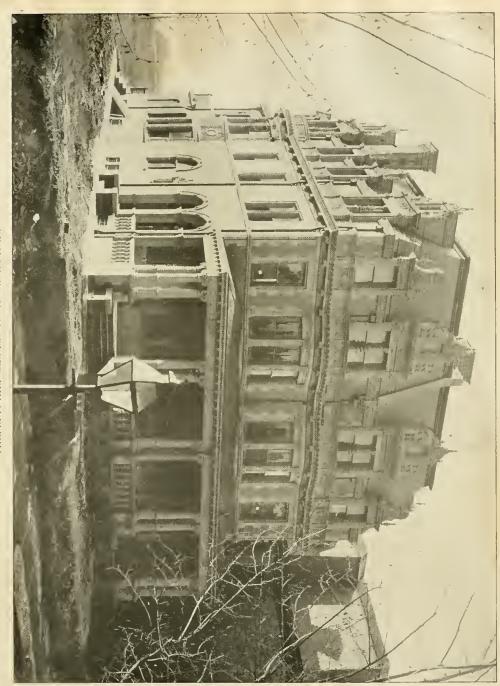
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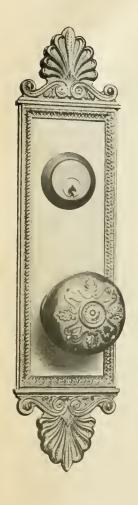


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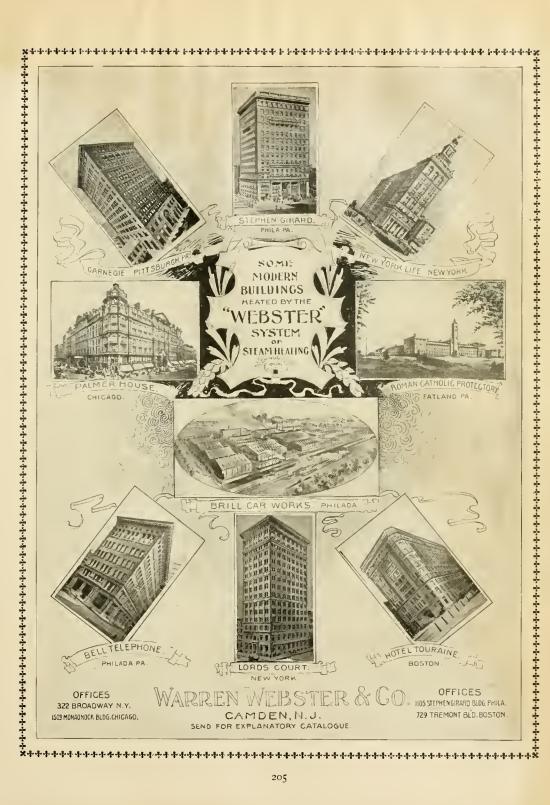
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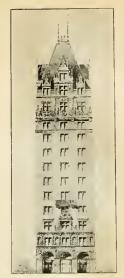
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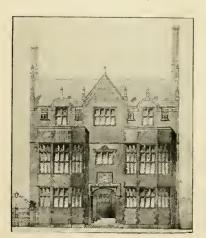


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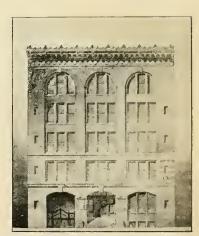
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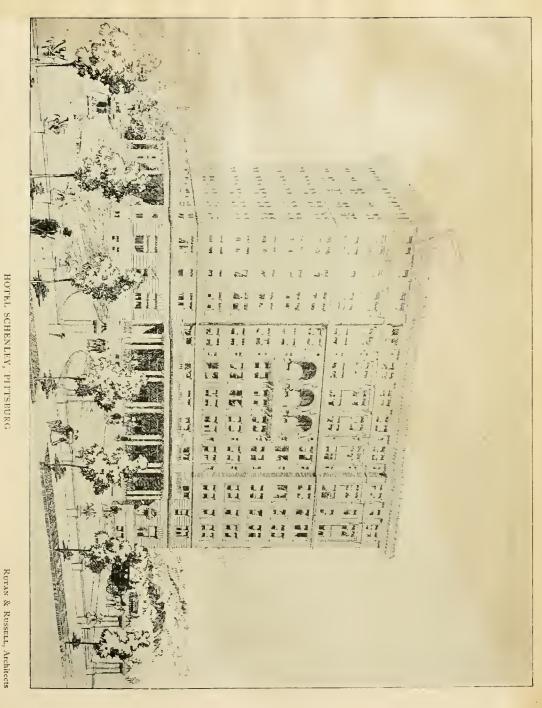
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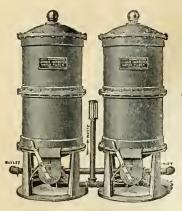
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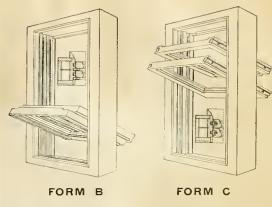
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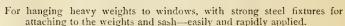
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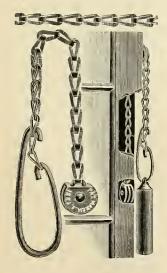
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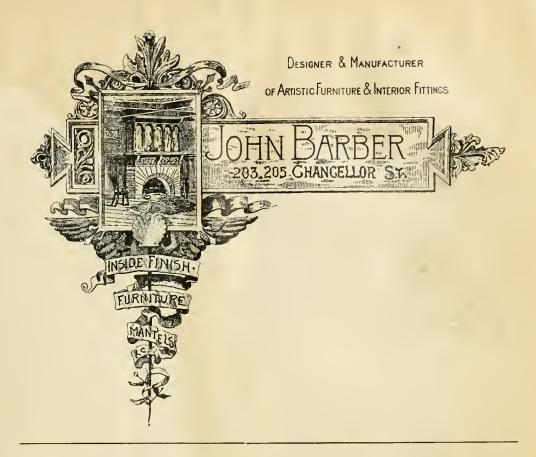
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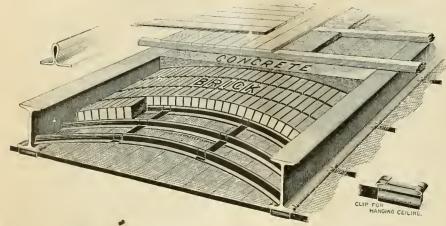
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BUILDINGS IN PHILADELPHIA WHEREIN RAPP FIREPROOF FLOORS HAVE BEEN PLACED

REAL ESTATE TRUST BUILDING, Edgar V. Seeler, Architect INSTITUTE FOR THE BLIND, Overbrook; Cope & Stewardson, Architects Spring Garden Institute, T. P. Lonsdale, Architect JEFFERSON HOSPITAL, Jas. H. Windrim, Architect CHILDREN'S HOMEOPATHIC HOSPITAL, Keen & Mead, Architects OLD Man's Home, G. W. & W. D. Hewitt, Architects RESIDENCE THOS. MCKEAN, Cope & Stewardson, Architects

PARTIAL LIST OF BUILDINGS IN NEW YORK

APPELATE DIVISION OF THE SUPREME COPRT, 25th Street and Madison Avenue; James Brown Lord, Architect; Chas. T. Wills, Contractor
Central Broadway Bank, Pearl and Broadway; Wm. H. Birkmire, Architect; Central Syndicate Building Co., Builders F. H. Mela, 830 Broadway; Cleverdon & Putzel, Architects; F. H. Mela, Owner. Eleven Stories and Roof Jones Bulloing, S. E. Cor. of Duane & Elm Streets; 100 x 100. James Lyons, Architect; L. M. Jones, Owner. Ten Stories and Roof
J. Pierpont Morgan, Residence, West Point on the Hudson; Geo. B. Post, Architect
Lewisohn Residence, 9 East 57th Street, near Fifth Avenue; Brunner & Tryon, Architects; Chas. T. Wills, Builder
30 Great Jones Street; Nine Stories and Roof. Cleverdon & Putzel, Architects; Weil & Myer, Builder
82 Fulton Street; Nine Stories and Roof, Chas, Buek, Owner and Builder.
149-151-153 WOOSTER STREET: Daily & Carlson, Owner; Neville & Bagge, Architects. Nine Stories and Roof
Olympia Theatre, Concert Hall, 44th and 45th Streets and Broadway; McElfatrick, Architect; Oscar Hammerstein,
Owner

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40 HUDSON STREET; Eight Stories and Roof. E. A. Ashley, Owner and Architect.
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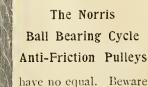
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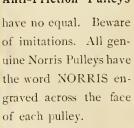
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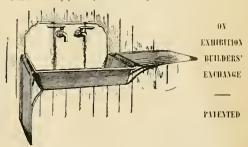
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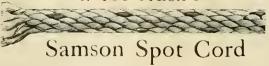
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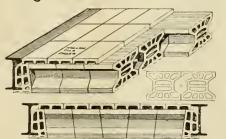
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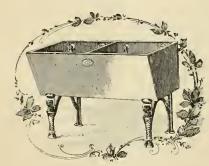


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